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# college art journal

SUMMER • 1949

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PICASSO, Drawing  
Courtesy Buchholz Gallery

# college art journal

A PUBLICATION OF THE COLLEGE ART ASSOCIATION OF AMERICA

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Volume VIII

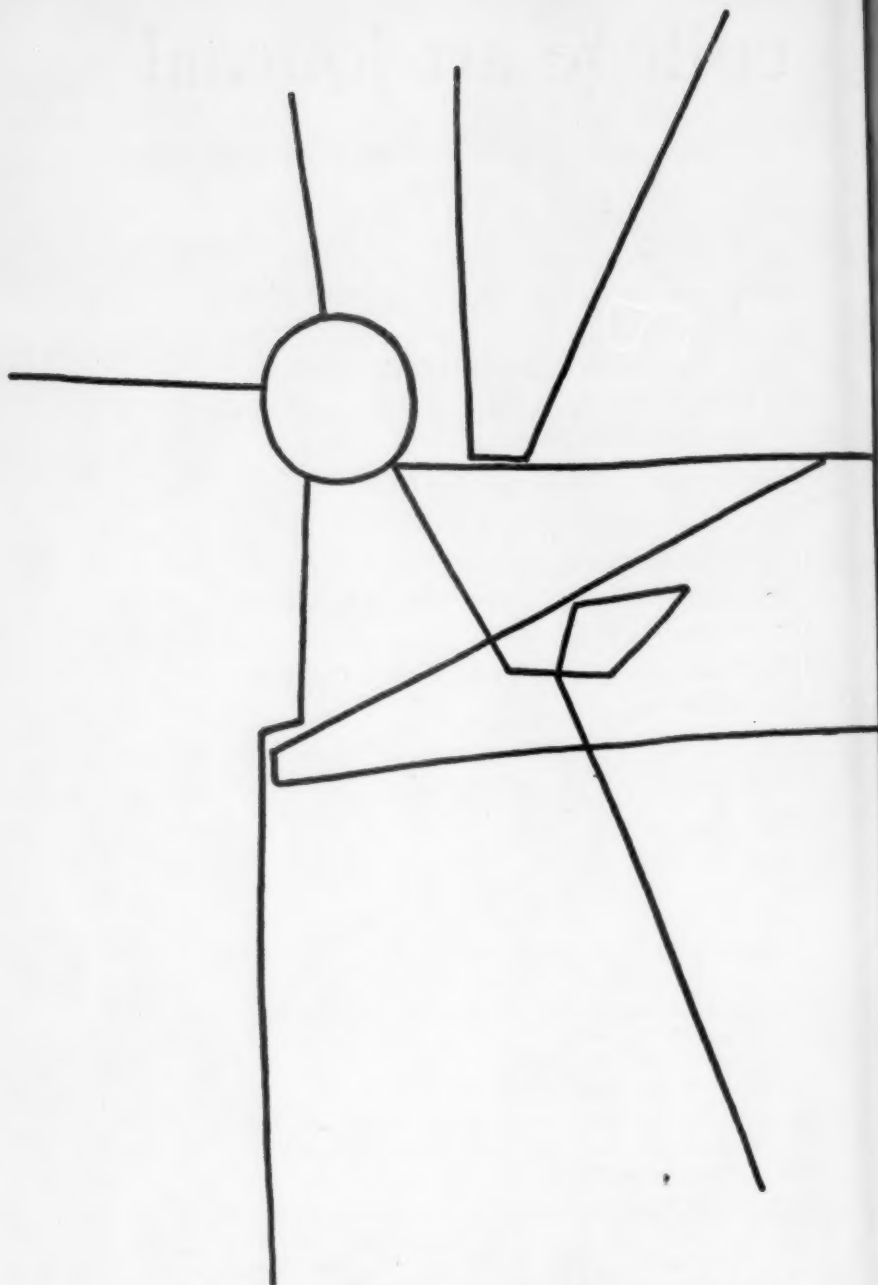
SUMMER 1949

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Sophie Taeuber-Hans Arp, Drawing from Hans Arp, *On My Way*.  
Courtesy Wittenborn, Schultz, Inc.



# CONCEPTUAL PROBLEMS OF ARCHITECTURE<sup>1</sup>

*By Paul M. Laporte*

## I

THE problem of culture can be conceived only in terms of the dialectic counterplay of empiricism and generalization, of the subjective and the objective. The existence of culture is dependent upon the specific contributions of individuals; but culture is also the very condition by which individual achievements can become significant to society. Each individual is a focusing point of the general cultural situation of its time and place. According to the make-up of its personality, the cultural heritage is reflected by the individual in varying degrees of clearness and distinctness. According to its creative faculties the individual will partake in effecting those changes of the heritage which are needed to keep tradition alive. Hence one can say that in as much as individuals are conditioned by culture, culture perpetuates itself by way of individuals. In as much, however, as the individual is unique and has qualities distinct from all other individuals, he is himself the agent of cultural change. Or, in the words of Louis Sullivan: "Culture was and will always be built by the contributions of individuals. But what was and is being built is beyond the control of the individual and follows its own pattern of growth. The participation of the individual in this growth must be measured in terms of the vitality with which he absorbs and reacts to the culture inherited."

The problem of history, too, and especially that of the history of art, exhibits aspects which are analogous to that of culture as previously indicated. The science of history tries to show a rational sequence or pattern of events. It views all specific instances under the aspect of their relevance to the questions it asks and to the answers it seeks. In political history most individual contributions become manifest indirectly through the effects they had on further developments. Not so in the history of art. This particular branch of history depends upon a large body of specific instances, the works of art, each of which has a claim to be appreciated on its own terms. Like

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<sup>1</sup> Paper read at the Conference of the Society of Aesthetics, Cambridge, September 1948.

the individual person, the work of art is a focusing point of the general cultural situation of the time and place in which it came into being. According to the personality of its creator, the work of art will reflect its cultural background in varying degrees of clearness and distinctness. According to the artist's vital and constructive powers it will show a varying degree of deviations or changes from his cultural heritage. Hence one can say that, in as much as the single work of art is conditioned by culture, culture perpetuates itself in the work of art. In as much, however, as the work of art is unique and has qualities distinct from all other works of art, it not only manifests a change but is itself an agent of further change in the general development of art.

The vitality with which the artist, in and through his works, "absorbs and reacts to the culture inherited" is one of the basic aesthetic values which we appreciate in any specific work of art. Here, the question arises whether this aesthetic value can be appreciated without previous knowledge of the culture which was "absorbed and reacted to." True, such an appreciation takes place, even though it is possible only on an intuitive basis. However, this very intuition presupposes a specific cultural condition of the appreciator. Only in as much as past achievements are implicit in our present culture is the intuitive appreciation of the art of the past possible. We can, today, appreciate prehistoric, African, Amerindian, Chinese, etc., art because modern anthropology, ethnology, psychology, and art have made certain aspects of these cultures part of our own tradition. But it is, for instance, impossible for an African who has not been educated in our culture to appreciate Western art.

It can easily be seen that, without intuitive appreciation of the *aesthetic* "vitality" of the single work, the basic changes in the *history* of art cannot be correctly interpreted. This intuition determines the relevance of a work of art with respect to historical progression or evolution. However, the uniqueness of a work of art must also be viewed against the unique life work of an artist; the life work of an artist against the unique background of his school and period; school and period against the unique sequence of periods, in order to fully appreciate the specific qualities of these various forms of cultural manifestation. In the process of this comparison the lower unit must necessarily lose its character of uniqueness. In other words, uniqueness and historical context are reciprocally enlightening; they can be as little divorced from each other as the cultural condition of man as a social being can be divorced from his biological condition as an individual.

The aspects of art emphasized under any particular conditions will

largely depend upon the answers sought by a particular inquiry. If an historical answer is sought, cultural continuity will be in the foreground, and vitality and uniqueness will be only implicit in our considerations. If the aesthetic answer is sought, vitality and uniqueness must be mainly considered while the cultural context remains implicit.

These considerations may help to clarify the recent discussion between Mr. Boas and Mr. Dorner about the latter's book *The Way Beyond "Art."* As Mr. Dorner remarked in his Letter to the Editor (*The Art Bulletin*, June 1948, Vol. XXX, No. 2. Pp. 160 ff.) the question is this: "How do we explain the peculiarity of single works of art and the ever new diversity among them?" Mr. Dorner implies that the question can be reduced to the methodological problem of the relationship between art history and aesthetics. Much research by both these disciplines is needed to clarify their reciprocal relationship. But the most important work will have to be done by aestheticians in redefining their position in relation to sociology. For it is in the field of sociology that history of art and aesthetics must find common ground.

The specific value of art in general rests with the integration of cultural and individual factors. Measured in terms of the individual, culture is the realm of the super-individual mind, or of the rational and "objective." Measured in terms of culture, the individual is the realm of the emotional and of the "subjective." Culture furnishes the rational matter through which individual emotion becomes manifest and intelligible. The individual furnishes the vitality of emotion through which culture keeps alive, and by which culture is made recognizable to the individual. It is through the use of cultural material that individual emotions become communicable, intelligible, "objective." It is through the contribution of subjective, emotional energy that the material of culture becomes more than intellectual knowledge and assumes the quality of value. Individuality, says John Dewey in his foreword to Schaefer-Simmern's *The Unfolding of Creative Activity*, is "the life factor that varies from the previously given order, and that in varying transforms in some measure that from which it departs, even in the very act of receiving and using it." "This creativity," he continues, "is the meaning of artistic activity."

## II

In architecture a particularly interesting aspect of the problem of culture becomes manifest because the subject matter of architecture is neither plainly of "nature"—as in painting and sculpture—nor preponderantly of the

"mind"—as in music. The subject matter of architecture is itself an objective creation of culture. Objectively, architecture is conditioned both by the technological knowledge and construction methods applied to a building and by the specific purpose for which the building is designed. The subjective contribution of the architect is different from that of the painter. The latter interprets his personal environment by way of cultural matter. But he cannot divorce the cultural aspects of his environment from the purely subjective ones; he remains in the realm of subjective reaction until his emotion has assumed objective form. The environment that the architect is called upon to interpret does not have the same subjective quality; on the contrary, he must discover the emotional values in the objective material of technology and purpose. Both the technology applied to building and its specific purposes have their roots so deeply in the past that they have unquestionably become part and parcel of the "natural environment" and hence can and must be conceived as potential artistic material. Technology and purpose embody in themselves the collective reaction to a cultural environment; they are, in other words, objective manifestations of collective emotions.

In the transition from Romanesque to Gothic ecclesiastical building, for instance, one finds only a slight change in purpose but a profound change in constructive methods. While this change in building methods was doubtlessly brought forth by individual efforts, the reason—though not necessarily the cause—for their coming into being must be sought in the sociological changes of the period. As all these changes were in the direction of a greater freedom of the individual, the architect could identify himself with them emotionally, thus becoming a true agent of cultural change.

In the nineteenth century, on the other hand, profound technological changes went along with profound changes in the purpose or function of the buildings. But the purpose of commercialism which the buildings now were to serve was not one of greater individual freedom but, on the contrary, one of standardizing the individual as an "average" person. No artist could emotionally identify himself with this purpose. Yet the technological changes of the period allowed an ever-increasing freedom in the treatment of space, and it was to this aspect of building that the modern architects devoted most of their attention. Today we see clearly that our scattered and diversified cultural achievements can assume both significance and the stature of cultural value only through complete integration. Technological freedom, particularly if subservient to non-constructive, non-creative purposes, cannot alone furnish the matter for emotional values. Technology and purpose must be culturally integrated before one can talk about architecture as an art.

Aesthetically, the essential meaning or function of architecture is the definition of space by means of specific materials and techniques. Architecture uses the actual space which, with time and energy, forms the basic qualitative triad of the world as we know it. By defining space in a specific way and by specific means, architecture creates space in the image of the space concept prevalent at a given period. Also, by giving form to space, architecture conditions the space concepts of its time. The original concept is in turn conditioned by geographical, historical, religious, and other circumstances. If one considers religion or philosophy as the quest for the unknowable or yet unknown qualities of the world, the question after the nature of space is certainly one of the basic religious or philosophical questions. Religious imagery answers these questions in terms of myths, legends or creeds which, implicitly or explicitly, exhibit a very definite notion about the nature of space. Philosophy answers these questions in terms of abstract language or mathematical symbols. Architecture creates space as the immediate image of the prevalent religious or philosophical concepts; it gives, in its own medium, an answer to a religious or philosophical question.

Socially, too, one of the basic functions of architecture is to define space. Social and political organization is, in the last analysis, an organization of individuals and groups in such a way that their functioning in space and time becomes reciprocally meaningful. Society provides the living quarters, the working and gathering places for its different groups and individuals; it provides those places where social, political, administrative, and spiritual functions can be carried on. All these functions are patterned in a manner similar to the current religious and philosophical space concepts. Architecture is therefore the medium by which not only the spatial functions of society are being served, but through which these functions are made physically and psychologically manifest.

Hence the cultural function of architecture is twofold. Architecture gives stability to the current space concept by way of the creative definition which it gives to actual space. And it also reflects upon the prevalent space concept because it is forced to express this concept in specific materials and by way of specific technical processes. This very specificness and uniqueness of the architectonic instance must by needs yield a certain amount of change which in turn cannot remain without effect upon the development of the universal space concept itself. In serving society, architecture acknowledges the needs of a particular sociological and political structure, be they practical and utilitarian, or imaginative and spiritual. The shapes of architectural space are therefore also conditioned by the particular social and political purposes which they are to serve.



Today, it may seem all but impossible that religious and political, that is spiritual or psychological, and practical needs can be simultaneously met by architecture. Yet such a possibility has always depended upon the state of cultural integration of these two realms. Shifts in emphasis between them were very common. The political structure may be a reflection of religious concepts, as in Egypt. Or it may completely supersede religion, making religion partly subservient to the state, partly shifting its emphasis from the communal to the private sphere, as in Rome. Or religion may be superseded by philosophy, the state organizing itself—consciously or unconsciously—according to patterns which are at least analogous to those of philosophy, as in Greece. There may be some form of competition between the political and the religious realm, as in the Romanesque and in the Renaissance; or there may be some form of coordination, as in the Gothic and in the Baroque.

The idea of the common conceptual root of specific cultural activities and traits is still hypothetical. But the method by which this idea may be verified in the field of architecture is clear. It is the well-established method of comparative analysis. In architecture, the first question is the general shape and proportion of the building. In this realm, the relation of the building to the actual space continuum is studied. Size, relationship to surroundings, the proportioning of details relative to the whole, and other questions are pertinent in this connection. Studied in comparative analysis, the answers to these questions should give an indication of the awareness within a given culture of nature, of its relationship to heaven, earth and chthonic forces, and of the degree of its consciousness of the interaction between bodies. Another important point of analysis is the examination of the relative proportion of mass to void which should be indicative of current concepts about the tangible, material and the intangible, spiritual aspects of space. Next comes a consideration of the specific properties with which mass and void are endowed. Questions as to the energetic qualities of mass and void can be answered by these considerations. An interior space which conditions the architectural shell, as in much of contemporary architecture, expresses a different space concept than one that is conditioned by the shell, as in Egypt. A completely static space indicates a different cultural situation than a dynamic space, etc.

Finally, the building methods of a period are to be examined as that basic principle which integrates all these constituent factors. Indeed, the technological and structural methods of building to a great extent determine the other factors. But they are in turn conditioned by the available materials

—for instance lack of wood in Egypt; the great quantity of small stones readily available in Central Europe during the Romanesque and Gothic periods. And they are also conditioned by climatic circumstances: for instance, the heat and strong light in the south; the need for interior light in the north. However, these material, technological, and geographic conditions have themselves participated in shaping the conceptual reactions of the people concerned, probably a long time before any formal architecture had come into being. One may suspect that a certain stability of conditions must have been reached and persisted for a considerable period before a technical and spiritual habit of interaction emerged which could bring forth a form of architectural expression patterned according to this habit. Our knowledge of pre-city and hence pre-stone architecture is still too limited to draw any definite conclusion in this respect.

It must also be assumed that basic concepts, when the urge to express them in architecture was strong enough, have themselves contributed to the creation of the new technical means necessary for their expression. The introduction of the false dome in the Baroque is an instance of this order; another may be the ingenuity with which the Gothic builders satisfied the general urge for an ever increasing height of their cathedrals.

Nor does architecture remain unchanged even though geographical and climatic conditions do. In Italy, for instance, both style and technology of building underwent profound changes from the times of the Greek colonies to the Baroque. And even the remaining relatively constant factors are not easily reducible to influences of a geographic or climatic nature. The design of the Greek temple and the brick Gothic of northern Germany, on the other hand, are witness to the possibility of transferring one structural method to a material different from that in which this method was initiated.

If it is correct to assume that basic spatial concepts are expressed in architecture, then it must also be true that these concepts are most clearly and distinctly expressed in those structures which are most representative of their age. We do not have to be concerned, therefore, with all the possible variations of these concepts, nor with the diversity entailed by conservatism, eclecticism, whimsicality, or dead-end developments which are characteristic particularly of larger and more complex societies. Very few examples of each period suffice to demonstrate the basic properties of one period, and to examine these properties in the light of what has gone before, and of what was to follow. According to the comparative method, that building is most representative of its age which serves a purpose on which this period has applied the greatest amount of its material and creative efforts, and which

combines in itself the greatest number of features common to all buildings of that period. Such classification may have little to do with direct aesthetic evaluation but it is a legitimate method in the history of art. On the other hand, it is this method by which aesthetic *meaning* can be studied, if one does not insist on a tautological meaning of aesthetics.

For in the historical sequence thus established one can visualize the aesthetic problem of architecture in general, regardless of period, style or technology; one can see how each period was explicit about certain qualities of space while it neglected others. It can be shown how each new development retained, implicitly, some basic aspects of its predecessors while other aspects were superseded by new concepts. Thus it can be demonstrated that in the course of history a gradually increasing number of aspects of space becomes conscious: the history of architecture reflects the constant change of space concepts, that is of the concepts about the qualitative properties of space; but it also reflects the constantly growing complexity of these space concepts.

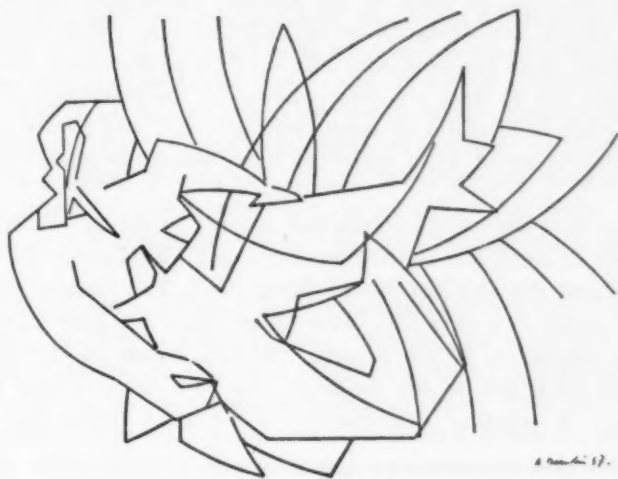
Culture consists in a relative continuity and accumulation of knowledge, values, and behavior patterns. Cultural accumulation is not merely quantitative; the very process of accumulation entails constant qualitative changes. But the question must be asked whether these qualitative changes are mere mutations, or whether they can be conceived in terms of actual progress. Indeed, the combined quality of *consistency and change* which is the condition of culture, is the only meaning that can be ascribed to the term "progress." We may exclude technological progress as irrelevant, and we have certainly no excuse to talk, today, of progress in terms of human happiness. But we cannot overlook the creative and imaginative powers which were operative to make technological progress possible. In their unceasing activity, these powers of imagination and creation have explored ever new realms of reality, while it was the function of culture to retain, and to hold fast to the achievements of the past. Thus the human spirit was set free to investigate and to integrate an ever increasing number of the vital aspects of existence. I cannot agree with the disillusioned view of Giedion who says in his new book, *Mechanization Takes Command* (p. 715), that "now, after the Second World War, it may well be that there are no people left, however remote, who have not lost their faith in progress." But Giedion's disillusionment is not quite as strong as it seems. "Every generation," he says, "must carry both the burden of the past and the responsibility of the future." The structure which we can discover in the past, through both historical research and aesthetic intuition, is the very guide for the handling



of our present problems, and for the rebuilding of the integrated culture of the future.

From the caves of the paleolithic hunter to Wright's modern American home there are two constant factors which make up the essence of architecture: the need for shelter and the need to express the emotional values of space in intelligible symbols. The actualities of these two factors are changing continually, but not without retention of the essential discoveries of the past. Now and again, through the course of history, conscious efforts have been made to reevaluate the styles of the past. Rome not only re-enacted Greek architecture, but she also absorbed a great deal from Egypt and from the Near East. Many other examples of the same process could be mentioned, from the Romanesque through the nineteenth and twentieth centuries. Apparently, our horizon is becoming ever broader and deeper. This factor confronts us with a responsibility which we must not escape by falling back upon the idea of an absolute aesthetic. The socially and hence historically conditioned values of an aesthetic nature must be recognized in addition to the systematic values of aesthetics already established.

"The mass imagination of the multitudes," says Louis Sullivan, "is . . . the prime impelling and sustaining power in the origin and growth of civilizations. Let the mass imagination withdraw its consent, withhold its nourishing acquiescence and faith, and civilization founded thereon begins to wither."



André Beaudin, Drawing

*Courtesy Curt Valentin, Buchholz Gallery*

# ART IN THE HUMANITIES<sup>1</sup>

*By Edward Warder Rannells*

**H**UMANISM did not end with the Renaissance. It is a live issue today. There is no need to dwell too long on the meaning of the humanities and their place in a liberal education. This has been eloquently stated again and again, and conveniently forgotten again, even by the humanists themselves, since they are often as apprehensive of each other as of the encroachments of the sciences. My interest is in the problem that confronts the colleges in trying to make the humanities function in a liberal arts curriculum.

Historically the liberal arts were the primary intellectual disciplines: grammar, rhetoric and logic came first as arts of communication; arithmetic, geometry, astronomy and music were the arts of measure. From these basic disciplines of the ancient colleges the modern colleges of liberal arts have grown, chiefly by expansion and development in the areas of measure which we know now as the sciences.

There has been expansion in the area of communication also: In addition to reading and writing, speaking and thinking, we now have even *art* in the colleges. It was not so in the Renaissance. In spite of the splendid development of perspective as a measure of visible space, painting was regarded as a mechanical art and thus has no standing as a liberal art; geometry still held its place in the schools. Recognition finally came to painting, and to music also, as arts of communication rather than of measure, although there are those who still insist on perspective as the measure of painting, just as there are those who accept the psychological tests for sense of pitch as measures of music. But art is art, and science is science. The measure of sound, as of space and light, belongs to physics, not music or art.

So we have the college of arts and sciences. In theory the arts and the sciences are balanced and equal foundations of a liberal education. But it is only in theory that this equilibrium holds good. The modern college has failed to maintain it as a fact. Even in our time we have witnessed an increasing momentum of the sciences. The arts, which are the humanities really, have been put on the defensive. The writing of history has been transformed by economic determinism; in the social studies man himself

<sup>1</sup> From a paper presented to the humanities faculty of the University of Kentucky on May 17, 1949. Earlier versions of this paper were given at the Southeastern College Art Conference held at Columbia, S.C., April 9, 1948, and at the Ohio Valley College Art Conference at Oberlin, Ohio, October 15, 1948.

has become little more than a statistic; in some quarters even poetry has succumbed to semantics. The whole structure of liberal education is out of balance, and the end is not yet in sight.

But in our time also, and within the last few years especially, we have witnessed a conscious attempt to revive the humanities, not to the level of their old ascendancy over the sciences as in earlier days, but enough to strike a balance between the two as the bases of a liberal education.

We know, of course, that both are necessary to a liberal education and necessary to each other, too. The fences that have grown up between them on our campuses should never have been built. But since there are these fences, we can use them. We can lean on them occasionally as we talk to the fellows on the other side, and learn something from them, too. We try to do that in art. All experience of art rests on seeing; hence the relevance of the psychology of perception, and of optics, the physics of light, in the study of art. Euclidean geometry is a key to the understanding of Renaissance art, as the calculus is to that of the later Baroque; without a mathematics that could trace a moving point through space there could have been no "blue-printing" of those intricate structures. So it is that the sciences and the humanities do really complement one another in a liberal education. Their materials are different: the sciences know certain constants, the humanities human variables. And their methods differ: description vs. expression, separation vs. synthesis, analysis vs. intuition. But each is necessary to the other to liberate the mind, to educate the whole man.

During the recent tragic years we have had occasion to reexamine the very nature and purpose of our social order. If ours is a free society, what makes it free? What are the values that our freedom upholds? Surely they are not only the material ones that depreciate and wear away in use, but also certain qualities, spiritual perhaps, that appreciate and grow as they are used and shared. The real values are human values and, where these are acknowledged and implemented as human rights, we can have a society that is free.

The colleges have a responsibility to society in this matter. The growth of the social sciences is evidence enough that they are aware of it. But the humanities touch life on a more intimate plane. Of all college studies they are, or should be, the most sensitive to human values. Thus their responsibility is even greater than that of the sciences, and it may be the gradual recognition of this fact that has led to the setting up of humanities divisions in the colleges. The colleges tend always to attack their problems through structural changes of this kind, by setting up new departments, even

schools. Where once there were only chairs of philosophy, religion, classic and modern languages, then later, departments of music and art which in some instances have been set up as separate schools, we now see a movement in the colleges to bring philosophy, and literature, and sometimes the fine arts, together in a humanities division and, with this, the development of general humanities programs.

So it is that we find ourselves in the midst of a humanities revival. Now I think this attempt to revive the humanities is more than just a defensive movement. The breadth and seriousness of the published reports from Harvard, Stanford, and elsewhere would belie that. I believe it is a ground swell that will deepen and spread, more especially now that questions of human value are uppermost in the minds of thoughtful men who seek to salvage something from the wreckage of the world. If I am right in believing that this humanities movement is gathering momentum, even as the sciences have been for a generation or more, then it follows that the arts can be swept along with it. And, rather than be taken in tow, we in the arts want to chart our own course.

We feel that there is no time to lose. This situation, affecting the colleges and professional schools alike, is bound to have effect upon the programs of instruction set up for the fine arts. All programs are under scrutiny; some have been considerably altered already. And nowhere is the situation more fluid at present than in the humanities. It is in this area that some of the most sweeping curricular changes are being made and are still to be expected. We should not be surprised at attempts to coordinate and unify the materials of instruction in ways that require the collaboration of now quite separate departments, and on a scale hitherto untried.

In any event these changes will affect the condition of the fine arts in every liberal arts college. Whether we, in the fine arts, are to participate in the new humanities programs or not, our position can easily improve or deteriorate as the humanities succeed or fail. But we cannot afford failure. We have too much at stake. We should have a place in the new humanities programs—insist upon it if necessary—and work for their success. Indeed our help will be needed, because the very nature of our work teaches more about history, philosophy and literature than the men in those fields ever have to know about art. With all due respect for their knowledge we honestly feel that our contribution can be more progressive than theirs, come nearer achieving a humanistic synthesis than would be possible without us. For the study of art is a way of knowing, as of course literature is. And it is a necessary way to any full understanding of a culture or, indeed, of ourselves.

So much for the argument. I take it that we are ready to agree that a humanities program can be a good thing and, if so, that the arts should have a place in it. Now let us turn our attention to practical matters, such as administration, organization, course content, teaching materials, instructional procedures and personnel.

*Administration.* The general policy for a humanities program may be determined by agreement of the participating staff, but, once determined, there must be responsible direction of it. Whether the direction of the program shall be put in the hands of a dean or a divisional chairman will depend somewhat on the size and administrative structure of the school. And whether the administration can be wholly effective will depend also on who controls the budget. For the budget is the instrument of policy as every administrator knows. This has been a factor in the development of the schools of fine arts, and will now be an issue in setting up the divisions for the humanities. Without funds of their own the divisions may not be able to implement policy as freely and efficiently as the schools. It is hazardous to depend on voluntary collaboration between departments. I believe there should be a divisional organization with means and authority to call upon the departments and coordinate their work in a unified program.

How can the fine arts be combined with philosophy and literature in a humanities program and still remain art? Theoretically this should be possible to do by emphasizing the values which they all have in common rather than by insisting too much on the materials and processes which only emphasize the differences between them. I recall an article by Howard Mumford Jones, written for the *Saturday Review* when he was still acting dean of the graduate school at Harvard, in which he stressed the community of interests among the humanistic disciplines, in the realm of value at least; also the fact that no liberal arts college can be strong where the humanities are weak. So we come to the problem of the humanities course itself.

*The Humanities Course.* What kind of a course shall it be? What content is essential? How shall it be taught? I shall suggest several types.

- (1) An introduction to masterpieces of literature and the fine arts: information by description; reading, looking, listening; primarily an appreciation course.
- (2) An introduction through cultural history, documented and interpreted by philosophy, literature and the fine arts; a lecture and recitation course.
- (3) A formal approach to literature and the arts: formal analysis, interpretation of meaning; description and value; seminar method; a discussion course.

- (4) A functional approach: problems of utility; the place of literature and the arts in everyday living; a consumer's course.
- (5) A practice approach: knowledge by experience in writing and painting, etc.; a laboratory course.

Plausible arguments can be offered for any one of these. And naturally there are other possibilities as well. In some of the southern colleges the humanities are promoted by yearly festivals rather than by any formal coordination of course work in the several departments of literature, music, drama and art. They invite eminent artists and scholars to conduct short seminars in creative writing, music composition, studio practice in art, theatre production, choreography, and the like. In connection with all this there is a week of exhibitions, concerts, plays, dance recitals, and there are formal lectures by the visiting scholars. I have been a little skeptical about these festivals. Doubtless they have a publicity value, but the colleges still have the responsibility of providing a substantial program, preferably an integrated one, that will carry through the year.

My interest is in the development of a coordinated program for the humanities. I believe they can be integrated in a common program, and, indeed, I think they should be, as a means of restoring the balance of the arts and sciences in the liberal arts curriculum. It is a situation where we must hang together or hang separately. The humanities—philosophy, literature, and the arts—are all alike in being disciplines of value. In these fields the very proportion of constants to variables—and there can be no discounting the preponderance of human variables in the humanities—make them value disciplines of necessity. And as value disciplines they make their chief contribution to the sum total of a liberal education. Thus the humanities can be energized and made to function as a real complement to the sciences in a liberal arts curriculum.

Among the five types of courses which I have described, the first one, the appreciation approach, need not be taken too seriously. The "joy idea" in education has done damage enough; the object of enjoyment is so easily confused with enjoyment of oneself, and in such case there can be little actual appreciation in knowledge—quite possibly a depreciation, in fact. Art should be a critical discipline in college, with standards as rigorous as those for literature and philosophy. To invoke the pleasure principle would cheapen them all.

Again the cultural history approach has been criticized as too indirect, loaded as it is with much that is extrinsic to literature and art, not to



mention the lecture method itself—a veil of words that intervenes between the student and his experience of the subject. I shall return to this presently.

The third, the formal approach, presupposes some prior knowledge of history, philosophy, the great books and works of art. This is asking too much. The seminar is for superior students. Given competent instruction and alert young scholars the seminar is best, of course. But, unless the level of scholarship is high, this round table method can be a fearful waste of time and money. I do not think it can be made to work before the senior year. The humanities should be introduced earlier, before the student has begun to specialize.

The two remaining types of courses can be readily disposed of. The "functional approach" seems a little too "educational," not quite challenging enough. It is expedient rather than important. Granted that the training of consumers is a primary task for general education, the emphasis on utility hardly seems a way to maintain the high purposes of literature and the arts. How are we to teach value unless our materials are the things that have value? One acquires taste in such matters by coming in contact with materials that centuries have proved are beyond price. These establish the criteria of form and meaning that guide us in smaller matters. Shakespeare's "Henry V" vs. Hollywood? The "Style Louis Quinze" vs. Grand Rapids? Meissen porcelain vs. crockery from the Five-and-Ten? The answer is plain. The functional course belongs in a division of home economics, not the humanities. I draw my illustrations from art; should I draw them from literature I would refer such things to journalism.

And the last of these categories, the "practice approach," "learning by doing," is also suspect. Studio work requires concentration; it is serious enough in its own right; but linked up to the humanities in general it might become just another expression of the "play way" to knowledge. The laboratory method requires more space and equipment, and more time, than a general humanities program can afford. Because, if we are to have a humanities program, it should be designed to reach every student in the college, not just those with a major interest in the arts.

Please do not misunderstand me. One learns to write by writing, to paint by painting. There is no other way to mastery of a craft. This is knowledge by experience, and the best there is for the maker and doer. But the humanities programs must be designed for the knower. Here, I think, we shall have to be satisfied with knowledge by description, knowledge by acquaintance, so that every student in the college may know some-

thing of all the humanities, and gain some appreciation of their common purpose and value. Now to consider method.

*Method.* I find myself favoring an historical approach, with a lecture and recitation method of presentation. This brings the humanities together in one context, the broad stream of history. Chronology is, after all, a means of organization, even in formal thinking. Not that things are simply laid end to end, as in educational surveys, but that causal relations will appear as the forms evolve through time. Analyses of style can have little meaning apart from the cultural milieu, the climate of ideas, which conditions man's view of the world and of himself in it, and thus shapes the form of his ideas and their expression in literature and the arts.

Such analyses by comparison are necessary, I think, in any serious study of the humanities. There are those who would take exception to this, however. They say that "to search for causal relations in the arts is a scientific study, not a feeling response to arts." This is true enough. Factual knowledge has got to be reabsorbed and humanized by equivalent feeling. "It is only by listening to the heart that one can speak of art without belittling it." Much will have to depend on the sensitive awareness of the teacher. If he has not only knowledge but a deep sense of appreciation he will not lose sight of the object of attention in relating it to others and to the culture that contains them.

Again, in any general introduction to the humanities, there is always the question of whether it is better to take them up quite separately under the auspices of the several departments, or bring them all together in one course. I think it is quite possible to develop a fully integrated course by having a carefully planned series of general lectures with each of these lectures followed by discussions in small recitation or quiz sections as is the practice now in some of the sciences. The lectures could be given before large groups by representatives of the several departments, each developing ideas from his own special field. But the quiz sections should be small to insure student participation and to check on the material presented in the lectures. These discussion groups should be led by a single instructor throughout the year. In this way we educate the staff. With a good syllabus for the course this should not be too difficult.

I recognize that there are many who feel that all teaching should be done in small discussion groups. But this limits the content and increases the cost of instruction. It is a question of how intensive we want an introductory humanities course to be. The formal lecture is not such a bad thing for the professor when he prepares it with a view to publication, nor



is the student unappreciative of it. Perhaps we should have it to do more often. I have found that when I think I have something to say, and try to say it without notes, the class bell rings almost at once; but when I have it written out on paper I find that I have said just as much in half the time. I see no good reason why a student cannot learn just as much from a well-planned lecture as from the time-consuming give-and-take of a class discussion. But I would have both.

One realizes, of course, that the formal lecture is condensed, abstract, often difficult to assimilate in one hearing. That is why I think there should be a printed syllabus and why there must be provision for discussion in small groups where the condensations of the lectures can be expanded, re-examined and learned. Naturally the lecturer in any one field should give attention to such matters as can have some relation to the others, and thus help the student to see the humanities as a whole. In all humanistic studies there is much that overlaps and interpenetrates the others, and this much should be held always in view as the lectures are prepared. Here we have a basis for integration. But if we continue to present philosophy as philosophy, poetry as poetry, music as music, or painting as painting, there is no possibility of ever achieving an integrated course.

My idea is that six or eight men, each an expert in his field, but working under the over-all direction of a humanities chairman to insure continuity, develop a series of twelve or fifteen lectures. These lectures would be the hard core of the humanities course. As the lectures begin to approach some substantial form they should be published as a text. Then it would be time to revise the course. But, from the very first, abstracts of the lectures, together with notes, and perhaps questions, for the quiz sections, should be mimeographed in a syllabus or handbook for the use of all students enrolled in the course. This syllabus should be prepared under the over-all direction of a humanities chairman, or possibly a committee, depending on the administrative policy of the school. At the same time it would be well to have examinations constructed by a separate committee, basing its work entirely on the material printed in the syllabus. And annually, in the light of experience from semester to semester, the syllabus can be revised. This has been the practice at Chicago. It keeps everybody on his toes, staff and students alike, and, from a practical standpoint, makes it possible to formulate entirely new examination questions each year.

*Content.* Again there is the matter of content. If the humanities course is to be historical in method, where in history shall it begin? Though I stand in humility before Plato and Aristotle, not to mention St. Thomas and

Descartes, I would have it begin no earlier than the 18th Century, so that we may be sure to study the humanities in the setting of a modern world. Indeed I feel that we should give special attention to the 20th Century. This period seems characterized among other ways by revolutions in all the disciplines of thought and in all forms of expression, these moving in directions not envisaged by the previous eras, the changes hastened and intensified by unprecedented developments in the sciences, with an attendant reorientation of mental life and artistic expression under the pressure of modern psychology as well. It is easy to document a deterioration of values in our modern age. But that is no excuse for taking easy refuge in the past. If the humanities are the disciplines of value, they have work to do now. They must not shirk it. The contemporary period is the most difficult one, of course, but it is also the most important—especially for the student trying to get his bearings in a confused and fear-ridden world. The humanities, by directing attention to value, can help him.

*Integration.* The solutions I offer are hypothetical, of course. But the problem of integration remains. The search for ways to coordinate the humanities in a common program may never end. That is why we have no standard text, notwithstanding the many conferences and published reports. I have read nearly all of these. They come from Princeton, Harvard, Columbia, Chapel Hill, Vanderbilt, Chicago, Iowa, Stanford. Most promising at first were the three conferences at Stanford, but the philosophers there could never agree and nothing was accomplished. One would suppose that they could make the synthesis if anyone could, but, instead of that, they busied themselves splitting improbable hairs. Chicago has perhaps the best organized humanities course developed so far. There they emphasize philosophy, the history of ideas. Every Chicago student has had a course in dialectics; he knows the meaning of criteria, and applies them in reading the "great books." In like manner he applies aesthetics to art.

Integration of the humanistic disciplines is a problem which the colleges cannot escape, and I think that those of us in the fine arts must assume our full share of responsibility in this matter. Some whose position in the colleges seems perhaps a little more secure than ours have said to me, "Is it really necessary? Integration is something that must develop within the student." I say it has to develop within the teacher also. Teaching by precept and example is still the best teaching we can have. We cannot expect the student to integrate these studies for himself unless we ourselves point the way. Otherwise students will continue to register for separate courses, earn separate credits, and even graduate without ever once sensing the possibility of a

synthesis—the integration of their intellectual interests that can be achieved through the humanities. Which poses an awkward question: how can there be integration of courses until integrated persons are available as teachers? This brings us to the problem of personnel.

*Personnel.* What qualifications are necessary in teaching the humanities? First of all one must be a humanist, a student of letters, sensitive and appreciative of the things we know are excellent, capable of quality judgments in all the arts, logical and precise in debate. The research specialist in literature will not do; neither will a painter who has neglected the study of philosophy and history while learning his craft. The teacher of humanities should have a mind that moves freely and at ease over other fields than his own, even though his touch be a little light, else what he teaches will not be humanities but merely the drama, the novel, the symphony, the art of painting, etc. We have separate courses for these already.

We shall find very few young scholars prepared to teach the humanities. The graduate schools have hardly got around to this yet. They are still training specialists. We may have to train them, *and* ourselves. But the very experience of teaching the humanities soon leads one into comparative studies; then one begins to be something of a humanist himself, and with increasing delight. It is like crossing a threshold into splendid new mansions of the mind.

When one says the lecture method is a good one, this is assuming, of course, that the lecturers are good ones: informed, articulate, expressive and very much alive as persons. The humanities are taught by persuasion; to be persuasive one must have personality. And above all one must have standards. We should not hesitate to pitch the argument on a high plane so that the student will have to learn what is worth learning instead of merely learning what he likes. To indulge the students in this sort of thing soon makes trivial the substance of any course. I had a teacher in high school who fought me at every turn to keep me from reading trash. I liked the "Graustark" romances. I remember her withering scorn. I thought I hated her, then. She is the only teacher I hold in grateful memory now. And we shall merit a like return if we raise our sights and hold them there. Nothing less is good enough in teaching the humanities.

But even the ablest of teachers is helpless without the facilities needed to carry on this work. A word about teaching materials will not be amiss. I shall draw my illustrations from art.

*Teaching materials.* To teach art in the humanities we must have library facilities (standard works in the history and criticism of art, encyclopedias of

art, monographs, portfolios); we must have illustrative materials (slides, facsimile color prints); and a gallery for the display of original works of art, not to mention studios where actual art work is in progress. As for classroom equipment, there must be projectors for slides, installed in rooms set aside for the purpose. These are the bare essentials. Without them we have no business taking part in a general humanities course. The teachers of literature have the advantage of us here. They can use any room; a textbook is all they need. And it has been this problem of equipment, quite as much as any conflict of ideas, that has made the practical integration of the humanities seem more difficult than it is.

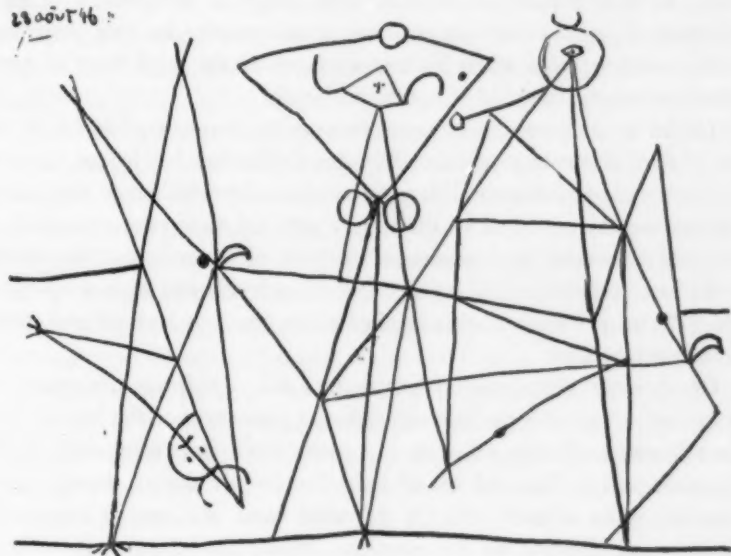
What will it cost? Plenty! You will understand the slow process of gathering a teaching collection of photographs, books and slides. I have worked at this for the past twenty years at Kentucky. Now I think we have most of what we really need; never what we want, of course. But if it had to be done all over again, from the very beginning, the teaching materials for the one course, art in the humanities, would cost us about \$10,000.

There is no one text for the humanities. We must write our own, and we should revise it each year; not that the content changes so much but that one's sense of value sharpens in use. Thanks to the pioneer work of St. Johns, Columbia and Chicago, cheap editions of the "world's great literature" are now available. Randall's *Making of the Modern Mind* serves the student of philosophy. Lang's *Music in the Western Civilization* does the same for music. Stites' *The Arts and Man* is about the only one so far in art. But in none of these fields is there a text that brings us up to date. Ready-made textbooks of the "world's great literature," seldom get much beyond the Victorians. But there is an abundance of thought-provoking literature, not subject to copyright, in the current journals of opinion all dealing with modern and contemporary problems from the several outlooks of philosophy, literary criticism and art. Such material can be mimeographed.

I must insist upon the importance of contemporary materials for study. In trying to keep the torch of learning alight, why must we hold it always at a backward angle? Even Prudence gazes into the mirror of the future. What the student needs most is some understanding and appreciation of the modern developments in speculative thought, in creative writing, music and art, so that he will know how to value these things and thus be better prepared to find his way around in his present mental and spiritual world. Surely these developments are expressive of the quality of our present culture and reveal us to ourselves for what we are. They are measures of value. Wolfgang Köhler posed this question years ago in his book, *The Place of Values*

*in a World of Facts.* Had we been loyal to the humanities, which are the disciplines of value, the question need never have been asked.

Finally, should all else fail, think what can be done through art alone. Art is the very image of the world that man in any age sees. And because he sees only what he is ready and wants to see, his art shows quite clearly what his interests are, what things in life he values. Thus it mirrors even more than the things he sees; it mirrors him; it reflects his view of life, the quality of his vision, the range of his taste, and the depth of his understanding, not merely of the world but of himself. So we have the words of the seeming paradox: "It is the spectator, not life, that art mirrors." The very act of experiencing and of understanding a work of art, which is itself an expression of value, will reveal us to ourselves. As we value ourselves so shall we value art.



Picasso, "Games on the Beach," Drawing

Courtesy Buchholz Gallery

# A PSYCHOLOGIST'S VIEW OF GENERAL EDUCATION FOR THE ARTIST<sup>1</sup>

*By Rudolf Arnheim*

IF YOU ask a psychologist about the connections between general education and artistic activity, the answer you get will depend on what kind of psychologist he is and how he defines the nature and purpose of art. If he holds that art is mere "self-expression," that is, an unloading of personality tensions, it would not seem to matter very much *what* the artist unloads and into what kind of container he dumps that something. If he is a psychoanalyst, he will expect the artist to give shape to wishdreams or to the archetypes of unconscious imagination. Consequently, he may recommend that the artist, in addition to his own craft, study the psychology of human aspirations and the imagery of legend and myth.

Useful as such specific suggestions may be, it seems profitable to start from a more elementary premise. Western civilization has led us to assume that there are two distinctly different procedures by which man may attempt to understand the world of which he is a part. Of these two procedures, the purest and most valid applications are the work of the artist and the scientist. Are the two pursuits strictly independent of each other or even mutually exclusive? This question is always implied when one asks how art and general education are related.

Our present educational system reflects and re-enforces the assumption that art and science rely on basically different properties of the human mind. Science is commonly thought of as an entirely intellectual occupation, limited to the collection of data, the use of induction and deduction, the application of logical criteria of truth, etc. On the other hand, the artist is supposed to be driven and directed by his emotions. While the scientist seems to be "pure brains," art appears as a kind of hobby for high-strung people. Hence the view that general education, which is concerned with science in the broadest sense of the term, may be useless or even harmful to the artist.

In spite of such popular views, it is evident that the scientist rarely limits himself to the intellectual handling of raw data and abstract concepts.

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<sup>1</sup> Read at the 7th annual conference of the Committee on Art Education held at the Museum of Modern Art in New York, March 18-20, 1949.



In fact, the more productive his search for truth, the more intimately is his thinking bound to the visualization of reality—not simply in the sense of recording and measuring but as a creative grasp of the essentials, a flair for the significant instance, a knack for discovering correspondences and spotting counter-evidence. Furthermore, in all fields of science, visual imagination invents hypothetical constructions and mobiles, such as the models of the atom or the universe in physics, the networks of chemical combinations, the groupings of genes in biology, or Freud's architectural arrangement of the conscious and the unconscious. One may also point to the "aesthetic" principle in mathematics, the explicit use of "beauty" as a criterion of excellence, meaning the order and simplicity imposed on a variety of geometrical or arithmetical data.

On the other hand, the artist relies strongly on all the cognitive properties of the human mind, when he fits visual form to an intended meaning, separates the suitable from the unsuitable, establishes hierarchies of values, judges his inventions as to their strength, truth, originality, or tests the consistency of a spatial conception. Terms like intelligence, reason, or rationality are often applied to the handling of theoretical propositions only. But many modern psychologists understand intelligence in a much more universal sense, one that includes the ability to grasp essentials, to organize material in meaningful, orderly wholes, reconstruct the components of a situation for the purpose of reaching a goal, and to use resources in a striking, original manner. There is visual reasoning just as there is theoretical reasoning, and an irrational artist shares the handicaps of an irrational thinker.

This analysis suggests that the distinction between some mental properties which serve science and others which serve art is artificial. Any creative activity is an undertaking of the mind as a whole, and therefore the training of the mind as a whole would seem to be the most important preparation for creative work in any field. This training is not easily accomplished by studies in one limited area. The various liberal arts and sciences engage the mind in different ways, and as a rule it is their joint effect that brings about the desired result most safely.

But general education should offer the artist more than sharpened mental tools. It can also contribute to his understanding of the human condition. An artist must know in order to see. Here the psychologist will point out first that sensory perception, such as the process of vision, never operates in an isolated manner but is constantly interwoven with knowledge. A simple example: the traditional study of human anatomy was never meant to substitute scientific knowledge for the visual grasp of form but was based

on the experience that factual information can clarify the visual image itself. The human body is a construction of bones and muscles, covered with a bag of skin whose softness smooths over the shapes of the muscular volumes. The knowledge of what is in the bag clarifies the way it looks. Similarly, a child's drawing of a tree contains some knowledge of the tree's visual structure, not in the form of theoretical propositions which would replace vision but as an indispensable part of vision itself.

The visual image can be similarly imbued with knowledge of an even larger scope. Suppose three painters do a picture of a farmhouse. One of them perceives little else than a pattern of shapes and colors and the purely sensory mood conveyed by it. To the second, the farmhouse is a little paradise, an island of healthy living, remote from hectic mechanization. The third sees a deplorable residue of an outdated economy, the spectacle of an underprivileged group's struggle for survival. Inevitably, these contributions of each painter's formal and informal "general education" will directly modify the colors and shapes he perceives and renders on the canvas. Different conceptions of man's nature and function underlie the shapes given to the human body by Lehmbruck, Moore, or Lipchitz. So-called abstract art is similarly marked by the artist's philosophy of life.

There are many equally valid ways of looking at life. But there are also the aesthetically decisive differences between the deep and the shallow, the broad and the narrow, the honest and the untruthful, the responsible and the irresponsible. These qualities do not simply refer to pictorial problems. They concern the way in which the artist as an observer and thinker and as a member of social groups conceives of the world in which he lives. He cannot help having some such attitude. Even the absence of interest in and knowledge of so-called non-artistic problems represents an attitude—one which is likely to interfere with the artistic validity of his work.

The other day someone reported on a course in playwriting which had been newly established at his university. "It is working out very well indeed," he said. "The students are doing a great deal of excellent writing. Of course, it has no content!" To what degree does this kind of thinking still exist in art-education? Do we realize that the old-fashioned and perverted notion that the content does not matter is the principal reason for the aimless playing with form, the lack of direction and orientation, which hinders so many art students and artists?

An artist does not obtain his world-view merely through his eyes. Particularly in our civilization, opinions and attitudes are formed by ideas, theories, statistics, measurements. There hardly can be a valid conception without them. Yet it is also true that abstracted facts become meaningful



only when their human impact impresses itself on the senses. Here is the social function of the artist. The artist interprets the generic through his symbolic view of the particular. But he cannot find significance in his images, unless knowledge and thought tell him what to look for. If the artist is to supply seeing eyes to our brains, his eyes must be directed by a brain.

The facts and thoughts provided by general education are not to be used undigested by the artist. Otherwise he is justly blamed for producing something "literary" (an unfortunate term, by the way, since in literature there is no place for undigested subject-matter either). By a process of transubstantiation ideas, information, experiences, and the feelings which accompany them turn into pictorial content. They may impress themselves with equal force and significance upon the painting of a city destroyed by bombs or a still life of lemons, fish, and mandolin, or a construction in plastics and metal.

What kind of general education will fit the artist for his task? Indiscriminately chosen facts will distract and confuse rather than enlighten him. He needs information which allows insight into the principles of living. However, this is a need which he shares with all his fellow-men. For them as well as for him bad teaching is useless or harmful. At this point, then, the problem of general education becomes one of education in general.



André Beaudin, Drawing  
*Courtesy Curt Valentin, Buchholz Gallery*

## ART EDUCATION—WHITHER?

*By Stefan Hirsch*

THIS is the large topic which should be the pre-occupation of the meetings of the Committee on Art Education. The actual topics, as again at their seventh annual gathering,<sup>1</sup> are, however, always much slighter ones. At their lectures, symposia and discussions, excellent speakers stimulate thought and high resolve, but the attentive listener observes that atomic participants usually talk past each other. Occasionally a few come to a molecule of agreement, in utter conflict with other such bodies, but never achieve a real, sizable substance of unified thought and action. This is not surprising. It is the malaise of our time to assume that any cross-section of opinion as such produces valid thought and action in all fields. Apart from the opportunistic purposes of most educational conventions, the prime value of these particular meetings was that they exposed in a fragmentary way the contemporary confusion in America regarding the main question, although stating rather clearly some of the chief problems of methodology. But a methodology toward what end?

I do not propose to answer this question myself. It cannot be done without extensive study, nor by any one person alone. Certainly not by a crowd with insufficient preparation. I will merely try to show some samples of the kind of thinking which emerged and will add some reflections of my own.

One feature in this profile of heterogeneous thought projected itself very clearly. With exception of the main speaker, Meyer Schapiro, most of those I heard from the platforms and from the audiences approached the various subjects not from a closely reasoned philosophic stand but from personal experience. Despite the truths and realities contained in such subjective accounts, the inferences which could be drawn from them were manifold and resulted in an alarming confusion. To show this it will be necessary to render the gist of some of the speakers' remarks.

The internationally known artist, Naum Gabo, who because of his relatively short residence in this country could hardly be expected to be completely aware of the specifically American problems of art education, spoke

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<sup>1</sup>Seventh annual conference of the Committee on Art Education, sponsored by the Museum of Modern Art, New York, March 18-20, 1949.

with the charm of sincerity and passion. He said in effect that the only thing which art students can be taught is technique; that they should be given the proper hints and sent home as quickly as possible to work out their own salvation; that the main problem is not the education of the artist but that of the public; and that the conference should give this point its main attention.

Gabo's biography in the Gabo-Pevsner catalogue of the Museum of Modern Art (1948, Text by Ruth Olson and Abraham Chanin) might lead one to believe, at first glance, that such was at least his education. But his elder brother, Pevsner, was already practicing art while Gabo was still a student of science and engineering. Also, some time in his twenties, he heard Woelfflin's lectures in Munich. Obviously he had lived during his youth in an atmosphere favorable to discussion of style and meaning in art. Apparently these discussions continued throughout his earlier vocational life in the art centers of Europe. While they may have been in part technical, it was the habit of European art circles to transcend such narrow limits of conversation. Certainly Woelfflin's attitude toward the investigation of art was to show relationships between technique and style, between style and meaning. Gabo cannot say that these formal and informal occasions were not an important part of his education. The error of his postulate is that technique and style are not discrete portions of art.

Is technique an unalterable practice based on universal principles? Or does it develop from stylistic changes which spring in turn from spiritual transformations and yearnings of time, place and person? And are such changes and desires not sometimes fired by the inventions of technological procedures and the availability of new, or the desuetude of traditional, materials? The teacher who hands his student a flat brush rather than a round one, a large scale of earth pigments instead of a limited number of bright complementaries, teaches style along with technique. When he favors the tempera medium over oil, he facilitates certain ways of performing and prevents others. And when he gives them sheets of metals and plastic, wire and paints, does he expect sculpture à la Rodin?

Who is the teacher anyway? He studied with a master who studied with a master who studied with a master who . . . as likely as not, studied with Masaccio. What then is the tradition he transmits? The earlier men in this long chain were not maintainants of the status quo, although as apprentices they copied Masaccio as a matter of course, or at least their own master's work. "The beginnings of the academy" some of our friends will shout. Not

at all! What those men learned—and proved—was not that Masaccio was unequalled and that they might as well go on to love what he loved and to imitate him closely in every gesture. They learned instead about the subtle relationship between stylistic will and technique. Not technique fixed and immutable. A sharpening of imagination and wits. How to do that unique thing which was allegedly impossible. The practice never died, it only changed. Rubens copied Leonardo, Delacroix copied Rubens, Cézanne copied Delacroix. And finally the masters admonished their students to go to the museums where their own masters lived and their masters' masters. To learn technique or art?

Those old masters took their apprentices into their homes. They taught them, or had them taught, how to read and write, even Latin, Greek and sometimes Hebrew. They initiated them in geometry and they saw to it that they knew the Bible, Dante and Boccaccio, Aristotle and Aquinas. They gave them at least a part of the "general education" available, a lust for logic and poetry and in addition the experience of the "museum," i.e., the frescos in churches and public buildings.

Did Mr. Gabo then mean that today, for some special reason, only technique can be taught, even though he recommended to get this over with as fast as possible? Could his reason be the so-called contemporary "break-up of styles"? If so, the inquiry into "Art Education—Whither?" would necessitate a study of *whether the diversity of modern styles is real or only apparent*. As to his second point about the crying need for the artistic education of the public with which most of us would agree, again our original functional question would have to be posed to arrive at any methodology better than the almost total wash-out of present large-scale attempts in this direction.

I have touched upon the general education of earlier apprentices. In its contemporary implications this was taken up by Mr. Stewart Klonis, director of the Art Students League, through the simple device of describing the organization of his school, by his declaration of full satisfaction with it and by his special emphasis on the total absence of Ph.D.'s on the faculty and the presence of only two with B.A. degrees. He showed how enrolled students would switch from class to class until they had found the teacher who would give them "what they needed." He intimated that from the latter they would get all the general culture they needed as artists. He did not say that most of the classes are overcrowded and that therefore only about eight minutes per week are available to the teacher per student. Since studio courses cannot easily be converted into lecture sessions Mr. Klonis apparently felt

that not too much general culture is necessary for artists. If he thought otherwise, he could not so lightly accept the "free elective" set-up of the League. This question of the *general education of the artist* is one of the main components of the title question but its discussion, like that of the others, will have to be postponed. Klonis' point concerning the free eligibility of classes, however, deserves immediate attention.

It is my contention that most young American students do not know what they need. In this context their resemblance to neurotics is evident who under compulsive tensions continue to express in more or less veiled acts and attitudes some forgotten childhood terror whose cause was and is unintelligible to them. Their greatest need is an understanding of their deeper selves which is precisely what they fend off with every bit of imagination and rationalization at their disposal; and experience has shown that only in the rarest cases will they stumble into the cure.

The neurosis of nearly all American beginners in art is an almost hopeless provincialism in many and multicolored garbs. If we give them the institutionalized opportunity to escape from the teacher who, through his criticism, makes the first attack exposing their disease to the light of day, we simply delay the cure, especially when the student after two or three changes finds the teacher who, himself a philistine, will foster the malady and make everybody happy.

I am not referring to that exalted provincialism of former periods which allowed a vigorous art to continue lustily for lengthy periods in the provinces shut off by distance and lag in communications from the spiritually more adventurous centers which had already proceeded to develop styles and techniques recording or forecasting spiritual and social changes. I mean by contemporary provincialism the penetration of the segregated areas of artistic life by traditional or modern academism, by the techniques allied with it and by the popular tastes fostered through it; the adherence to the status quo ante in the entire atmosphere of those areas, impervious to the inevitable spiritual and social changes usually brought about, in our time, by scientific advance and by distant political events.

These provincialisms in the United States are not, strictly speaking, geographically determined but are more frequently the condition of social and educational stratification. Similarly the leading centers may be found anywhere. They may be the philosophy department of a large university, an art center for children in a Midwestern town, a Hollywood studio, an art gallery in New York, a union local in Detroit, or the pulpit of a church. They should, of course, be the schools of the United States, but they are not.

Is it not a fact that many teachers—of art and other subjects—are provincials and not leading minds? Whether they be selected by boards of vested or detached interests, their neurotic provincialism compels them to perpetuate themselves in their students, as they are the perpetuation, not the continuation, of their own masters. They do transmit fixed techniques and fixed meanings. The inevitable consequence is the rebellion of a few neuro-provincials in their charge by a complete disavowal of their teachings. The large remainder become "excellent students" and disappear from the artistic horizon after they have "completed" the course. Do the few who manage to come out, not even quite unscathed, warrant the enormous waste of human energy and material goods involved in this folkway? Or do we here approach another main component of our central question, namely one regarding *the need to screen teachers and prospective students for artistic capability?*

Whether Mr. Klonis' reference to Ph.D. and B.A. degrees was motivated by a justified disgust with the frequent awards of such honors for exploits in provincialism, or by a less warranted disdain for intellectual pursuits, current even in educational institutions, I cannot decide. It points, in any event, at a further component of the focal inquiry, namely *the relationship of art to the intellectual values of our culture and epoch.*

In this connection, the artist Robert Motherwell made some interesting remarks. He felt that art could best be learned by the eager ones hanging around artists, asking, listening and looking. He showed with his remarks as well as with his rhetoric that he had received a good education at Stanford, Harvard and Columbia and that he had made excellent use of this opportunity which the relatively few, so privileged, do not always equal. His courses with Meyer Schapiro remind one of Gabo's work with Woelfflin. Otherwise his art education which started early seems to have wound up in the way he recommends, in Paris and in New York. But I am afraid he too forgot the invincible ignorance of the provincial which does not preclude salvation but hampers it. I maintain that his university experiences were an integral part of his whole education—artistic and intellectual—if indeed these two concepts can be separated.

He forgets that the average American youngster with the usual, inadequate high school education does not even begin to know how to handle ideas and is therefore likely to rely on his animal instincts and senses alone. He listens but misunderstands; he looks but misinterprets; he asks but does not know how to accept the reply.

On the other hand, if we consider the general level of quality of art education in the United States, we must admit that Motherwell's alterna-



tive has some merits not implicit in more formal set-ups. Many of our university and college art departments as they are organized, if they allow the practice of art as a major subject, are deadening and academic in their misrepresentation of the values of tradition and technique. The current and arbitrary division of labor into classes of color theory, life, still life, landscape, abstract; and the strict separation of techniques of drawing, water-color, tempera, oil may be practical from the administrative angle, but are not favorable to artistic development; neither is the imposition of subject matter through the teacher-posed still life or figure. The apparent advantage of creative art studies near a department of history of art is usually cancelled out by the unnecessary and superficial survey courses and the dryness of iconographic considerations of overwhelming artistic material. In addition the required courses of general education with their potentially great value in an artist's education, are usually administered in such sequences that their relevance becomes evident to the artist only in later years when he wishes he had absorbed them more willingly. Moreover, a good deal of this "general education" as well as the special studies are started too late, being preceded by a rather stultifying prolongation of infantilism. This raises the question as to *the years in life best fitted for an artist's education and its general scope.*

It may seem from some of my previous observations that I harbor a prodigious contempt for students, especially Americans. Since I have had the privilege of teaching some quite extraordinary ones, and almost no experience with foreign students, I feel, of course, nothing of the sort. I have stressed "American" because we must be particularly concerned with art education in the only place where we can hope to be effective. My contempt is not reserved for those students' artistic and intellectual endowments, but for the condition of anti-artistic and anti-intellectual crudity with which they arrive through no fault of their own at the age of adolescence; and for the vacuum of artistic purpose which confronts them in our social, religious and educational institutions. It is time to ask: whither?

Several questions, germane to the basic one and italicized throughout this paper, have already been asked. In conclusion I would like to ask a brief series of others which may be even closer to the core of the issue. The art of the last fifty years if not of a longer period may be characterized as using more or less private signs, symbols and techniques, distinct from the publicly recognized and institutionally accepted ones employed in most earlier arts. Is, therefore, modern art inherently anti-social and different in kind rather than in degree from those traditional arts? Whether so or not, must modern

art and its teaching be based on the tradition of the earlier periods and if so to what extent? Is a continuation of the public aspects of traditional art possible in a society which has engendered modern art? How do the institutions which have in the past patronized art in a fructifying manner propose to foster a contemporary art both original and publicly acceptable? If it be found that neither state nor church, capital nor labor are capable of this feat and that we have to accept, for better or worse, a highly private art, for whom and for what are the products of modern art meant? Do they have to remain obscure to most merely for being so highly personal or is American individualism devoid of integrating qualities which would reduce what is, after all, only relative obscurity to relative intelligibility? Can education for the artist and for the public be geared in that direction?

These are questions not only for artists and educators but for philosophers, psychologists, historians, sociologists and statesmen. Until they are answered we will certainly have chaos in art education.



Clarence Carter, Drawing  
*Courtesy Cleveland Institute of Art*



## FINE ART AND ART EDUCATION

*By Alexander Masley*

PERHAPS the individual least informed about the objectives and functions of the art educator in our elementary and secondary schools is the artist. Trained largely in professional art schools and in fine art departments in colleges and universities where mastery of art skills largely determines the curriculum, the artist rarely bestirs himself to get acquainted with the problems and functions of public school art. Art, he believes, should be taught by "artists," although there is no evidence of mass movement of painters and sculptors from 57th Street to the classrooms of our urban and rural schools. With one eye glued on the canvas and the other on national exhibitions, one-man shows and local talent exhibits, the artist is neither aware of nor really cares what the art educator in the schools is trying to do or how he does it.

That there is little or no curiosity and certainly no feeling of responsibility regarding the function of art education in our schools is all too apparent when a "practicing artist" is asked to give his opinion about art education at any level in our pre-college schools. Such remarks as the following are not uncommon in his off-hand, but "authoritative" evaluation of public school art courses and those who teach them: "Art educators are not artists, they are just teachers." "Art education is not art but only a lot of puttering around and busy work." "Teach children to draw well and everything else will take care of itself." "Art education is mostly craftwork; who wants to learn how to make dolls and do crocheting?" "Only those who can't make the grade in drawing and painting go in for art education."

There may be some basis for common misconception of the functions of art in our schools and a justified criticism of certain shortcomings in art education personnel and teacher training programs. Similar shortcomings, however, are too apparent in fine arts programs. That there may be deficiencies common to both fields in our broad conception of the artist and artist-teacher has not been given too serious consideration. The result is a sustained cleavage between fine art and art education programs and a complete lack of inspired cooperative effort in the realization of a more effective art education program in the classroom, studio and community. In this artificial separation of the two most important fields in the visual art, the production and the enjoyment of art, the artist continues to maintain a distant and hypercritical attitude toward art education and the art educator struggles with the

problem of reconciling art practices and the appreciation of art and the re-establishment of art to its rightful place in our present social pattern. The art educator is often more aware of the place of art in cultural perspective; this need not surprise anyone. In the curriculum determining the basis for his training in this field he must, of necessity, be well versed and skilled in two major fields: art and education. Consequently he is often more aware of the significant factors in art and their relationship to society than the artist is aware of the significant factors of education and their relationship to our social pattern. Rarely does the artist read literature pertinent to the field of education, whereas the art educator maintains active interest and participation in both art and education.

The existence of certain fundamental points of difference in objectives and procedures between fine arts programs and art education is admitted, although such differences are due more to lack of agreement of what art is and how it functions in people's lives than to any organic difference between the two fields of art interest. Art education today is the application of art interests and experiences to the wholesome development of maturing personalities. Its ultimate objective is the forming and maintaining of a creative democratic society. The art educator has accepted as his personal responsibility the logical and psychological development of those innate capacities for creative expression in all forms of art experience with which every individual is endowed. Individual differences in innate art abilities are not overlooked and the talented child is given every consideration in the highest development of his special powers just as the child with more limited capacity for art expression is encouraged to develop his ability to its maximum state. In the art educator's interpretation of art, creative expression is common to all mankind. And whether it takes the form of painting a landscape for display in a museum or the making of a papier-mâché animal out of old newspapers and a cupful of flour and water is not too important. The important thing is that someone is having a creative experience in the manipulation of shapes and colors and through intuitive guidance finds expression for pent-up emotions detrimental to personal behavior. The emphasis in this broad, non-specialized interpretation of art is on the experience and its consequent psychological contribution to the participating individual rather than on the production of "masterpieces" capable of holding their own against works of art acclaimed and preserved in our lesser and greater art mausoleums. Art becomes a living personal experience here and now serving immediate purpose while codifying the social impact between the individual and his environment.

Consideration for broad social and psychological values of art experience

necessitates possession of certain bodies of knowledge and control of skills capable of effectively influencing constructive experience through art expression. To gain knowledge and skills giving insight into creative art experience and its consequent effects upon the individual, the art educator applies himself to specialized studies dealing with wholesome personality growth and development and helpful or detrimental impacts of the social milieu. He must know not only how to draw an eye accurately or in the manner of Michelangelo, what is cubistic and surrealist painting, and, in what way Masaccio influenced the art of the High Renaissance, but he must also know the differences between states of maturation of a six-year-old child and that of an adolescent and how the art experiences of one cannot be identical with those of the other. Such considerations are all but overlooked in the specialized training of the painter or the sculptor in the professional studios in schools and colleges.

The training of the practicing artist takes other forms. The emphasis is on the development of native abilities and skills and the criteria of achievement is not upon the experience and its consequent psychological implications, but on the *product* of the experience. The emotional release and consequent stability evident in a classroom of painting students in the average art school is of small importance to the painting professor directing the class. What is important is the degree of mastery of the medium, the skillful application of technique in the literal or "expressive" interpretation of the model. It is the end product, the result of systematic training in the development of skills that determines the teaching ability of the instructor as well as the class status of the student.

The lack of consideration for psychological reaction to art experience in the painting studio is due more to tradition than to any absence of appreciation for the importance of such consideration to the welfare of the student. The traditional academic studio atmosphere, however, still prevails in most art schools and fine arts college classrooms in spite of the tendency to make of art instruction a more creative activity than it has been in the past. And the inconsistency of the entire practice is frequently apparent when we know that only the smallest fraction of the thousands of art students who annually flock to our professional art schools and college studios will make any significant contribution to traditional advancement of art forms through the creation of timeless masterpieces. The vast majority, even with the coveted degree or diploma from accredited art schools will become patrons of art just as will the majority of students in the so-called art education courses.

Since we know that these are the facts, why must we continue to delude

ourselves as to the ultimate function of our "fine arts" program in our schools and colleges. Why not face the issue squarely and plan to meet these needs with an adequate art education program not only on the elementary and secondary level, but also at the college level. True, the gifted individual, the Rembrandt, Giotto, and Picasso of tomorrow must be taken care of as adequately as we now take care of Johnny Jones the painter and Annie Anderson the sculptress. At present, the sorting of the nugget is more or less arbitrary. Sooner or later the genius finds his way through schools and ateliers to the forefront of the art movement. He becomes an artist of considerable stature often in spite of, rather than because of, the generous preparations we have made to insure his eventual flowering. Although his needs are large and the preparations we make to insure the production of leaders in art are enormous, the scale of the venture is out of all proportion to the amount of raw material available and the end product produced at present or at any period in the past or foreseeable future. Our fine arts program is really geared for a comparatively few individuals of the large mass of population. Unfortunately, even these few are, by and large, given meager insight into the real function of art in their lives and the absolute necessity of its functioning in the lives of all.

The cut and dried programs in the training of specialized skills of drawing, painting, design and sculpture are deadening to the enthusiastic neophyte anxious for immediate expression and release consistent with his need and ability. He is told that he must discipline himself in the production of significant works of art. He is regimented through course after course where one skill is stacked upon another and only by accidental insight does he become aware of any real relationship between the skill and knowledge gained in one class with that gained in another. Worse still, the studio atmosphere is completely isolated from life experiences, social trends, historical highlights of the day and the direction in which world or local forces are moving.

The question now uppermost in our minds is, what has all of this to do with art education? In the conventional interpretation of the term, perhaps very little. Questioning the validity of our current educational practices in this field becomes extremely important when one thinks of art education as that educational practice directly responsible for the effective functioning of art in the daily life patterns of all individuals. If hundreds of art schools and art departments are turning out thousands of graduates as "professional" or "practicing" artists and the general esthetic level of our culture remains comparatively low, there is, obviously, something wrong with our "art edu-

cation" program. Because art education literally means the education of the individual in the whole field of art. But, we quickly remind ourselves, this is the responsibility of the art education program in our grade schools and not the function of our specialized and professional schools on the college level. And this is precisely where confusion begins.

As stated earlier, the shortcoming of our entire art education program rests with the emphasis on specialized training in painting, sculpture, design, printmaking, etc., for a large number of individuals who, unquestionably, do not possess the necessary wherewithal to make significant contributions toward the advancement of art forms in these areas of creative activity. Since much of the talent is average, specialized training in any one area at the expense of a well-rounded and integrated program of art appreciation and activity in which insight into the broader meaning of art is possible is a misdirection of effort and time. If, on the other hand, individuals are trained for active participation in industry and a livelihood may be gained through the exercise of whatever amount of art talent the individual possesses, that is another phase and such questions should be relegated to the field of adequate vocational training. The setting up of vocational art schools and art departments and calling them fine art schools and departments shows lack of awareness of the meaning of the term, to say nothing of further contributing to the general confusion in art education. Since the majority of students enrolled in our art schools and art departments will have enriched art experiences as a result of their association with a concentrated art environment, although such appreciation will often be limited only to that area of art experience in which they devoted their major time and study, why not plan an adequate art education program to meet their entire needs and help make art more meaningful for them in all areas of human activity where art is vital to one's experience.

This problem of the meaning of art in the lives of all individuals has long been considered by art educators and constructive steps have been taken to effect a wholesome application of art experience to the majority of our population and is readily apparent in the brief review of the history of art education in this country. It will also be interesting to note what small part "recognized" artists played in formulating an adequate art education philosophy. An interesting question may be posed: why has the artist avoided all responsibility for the planning and the execution of a vital art education program? In our schools, is the art of the child unimportant or has the professional educator denied the artist a place in the art education scheme of things?



Whatever information we possess about the early development of art education in this country, we are indebted to the studies made by Whitford,<sup>1</sup> and Farnum.<sup>2</sup> In general, it will be seen that art education objectives often parallel those of general education while at the same time reflecting the current art philosophy of the time. Whitford explains the introductory phases:

Art education was a thing practically unheard of two centuries ago. It was, however, advocated by no less an authority than Benjamin Franklin in 1749 in his *Proposed Hints for an Academy*. The first attempt to utilize art in the public-school curriculum was made in Boston in 1821 by William Bentley Fowle. The work was restricted to the teaching of outline drawing, chiefly geometric, by the copy method. This experiment met with much opposition and many reverses. During the next forty years, drawing was introduced into the city schools of Philadelphia, New York, Baltimore, Cincinnati, Cleveland and many other cities in the East.

Art work was advocated by Rembrandt Peale of Philadelphia in 1840 as a form of graphics—the art of accurate delineation—a system of school exercises for the education of the eye and the training of the hand, an auxiliary to writing, geography, and drawing.<sup>3</sup>

An exhibition of school art at the Philadelphia Centennial Exposition in 1876 showed most of the work dominated by "straight and curved-line drawings, geometric forms and designs, perspective, objects in outline, and light and shade."<sup>4</sup> The motivating factor in art education at the time was vocational and inspired by the industrialist's interest in developing native skill in drawing and the rooting of knowledge of historic forms of ornament suitable for use in the products of the then expanding East. Applied design was especially necessary in the enhancement of goods designed to compete in the world market.

With time, art instruction developed rapidly becoming less rigid and geometric while gradually exploring the possibilities of color. The World's Columbian Exposition in Chicago added considerable impetus to the art education movement as did the improvement and sudden comparative abundance of different art materials. The incentive to experiment and exploit all kinds of materials dominated the curriculum in art, while "evaluation of the practicability of this work for the student seems not to have been considered at all."<sup>5</sup> And as is apparent, art education objectives and procedures at the

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<sup>1</sup> William G. Whitford, *An Introduction to Art Education*. D. Appleton and Company, New York, 1929.

<sup>2</sup> Royal Bailey Farnum, *The Early History of American Art Education*. (Chap. XXIX) *Art in American Life and Education*. National Society for the Study of Education. Public School Publishing Company. Bloomington, Ill., 1941.

<sup>3</sup> Whitford, op. cit., p. 7.

<sup>4</sup> Whitford, op. cit., p. 11.

<sup>5</sup> Whitford, loc. cit., p. 11.



time indicated little awareness of the esthetic welfare of children and "such terms as 'correlation' or 'integration' did not exist in the teacher's vocabulary."<sup>6</sup>

Gradually the few leaders who began to influence the situation realized the possibilities of a broader conception of what drawing symbolized. They traveled; they came in contact with thinkers in more general fields of education; they were affected by new teaching methods, by those early timid approaches in child psychology, and by the apparent need for a clearer understanding of art as it related to the rank and file of humanity. Drawing of geometric solids and historic ornaments began to give way to nature drawing;—some attempts at handwork were offered. Next came the possibilities of correlation with the more ambitious type of handwork called 'sloyd' (and later 'manual training'), with 'domestic art' and in daring instances with history and geography. Recognition of two broad aims in drawing, cultural and industrial, soon pointed the way to a wider understanding of art values. Drawing and what it stood for might become a general, not a special subject. *Through this opportunity the child might be taught individual observation and independent expression.*\* The values of appreciative understanding in the art expression of master artists and designers was slowly accepted. Opportunities for closely relating the services of art to other curricular activities became apparent. This was followed by a growing realization that the same values applied equally well and with similar practical relevance in the child's home and in his general social environment.<sup>7</sup>

The metamorphosis of art education in the public schools is readily traced in the pattern of changing objectives determining goals in the school art programs. The change of emphasis from specialized training in drawing and design to more general use of art mediums and the relating of art studies and activities to other interests of the individual at any given period in his life was a tremendous step forward in art education practice. The significance of this change is indicated wherever children are permitted and encouraged to apply themselves naturally and freely in the use of art materials and are not restricted by the imposition of drawing standards carried over from academic drawing studios training the specialist in art. To make art education effective required two important changes from earlier practices commonly applied in our schools: (a) the change from the training of the specialist in art at a very young age along with the change from specialized training in art for all individuals whether they had that ability or not; (b) the scientific study of learning, growth and development of children especially manifested in their attitudes and interests in creative art activity.

The first of these changes divorced public school art from professional art schools and made direct influences more difficult. Although it was good

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\* Italics mine.

<sup>6</sup> Farnum, op. cit., p. 446.

<sup>7</sup> Farnum, loc. cit., p. 446.

educational practice to attempt to train the professional artist in a specialized school, it was not good educational practice to attempt to make of all children (simply because most seemed to be enthusiastic in their application to art activity) specialists in drawing, painting, design or sculpture. The second change immediately exposed the fallacies of the earlier practice by showing how destructive to personality growth specialized training in art can be when insisted upon before the child reaches that state of maturation when such training is psychologically harmonious with personality development. Many studies of growth patterns, interests and abilities maturing in evolutionary form, indicate that at certain age levels most children attain certain stages of development and exhibit particular interests and attitudes especially in their art work. Lowenfeld<sup>8</sup> reports several distinct stages of development children go through as indicated in their creative self-expression with different art mediums.

The first stage of self-expression is the "Scribbling Stage (2 to 4 years)." The second is the "Preschematic Stage (4 to 6 years)," where first representational attempts are made. The third stage is the "Schematic Stage (7 to 9 years)" where there is evidence of achievement of form concept. The fourth stage is the "Gang Age (9 to 11 years)" in which we become aware of the child's period of "Dawning Realism." The fifth stage is the "Stage of Reasoning (11 to 13 years)" which Lowenfeld describes as "The Pseudo-realistic Stage." And at the "Crisis of Adolescence" we find the "Period of Decision" and the emergence of two distinct types of personalities; the visual-minded and the haptic. All this according to Lowenfeld.

Studies in personality growth and development and their relationship to art have given the art educator valuable insight into the basic problem of teaching art. First, it is apparent that art school methods, suitable to the training of the artist are not directly adaptable to the classroom in our public schools. And second, it must be convincingly clear that individuals assuming responsibility for the art education of the great mass of children in different stages of development must be steeped not only in the great traditions of art, methods and practices of creating works of art, but also in the methods and practices of making this knowledge and experience effective to the maximum degree in the learner. To be able to do this requires insight into the best art practices as well as the best educational practices.

The problem of art education can now be stated simply and directly.

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<sup>8</sup> Viktor Lowenfeld, *Creative and Mental Growth*. Macmillan Co., New York, 1947.

The art educator is not only an artist nor only an educator; he must be both. Being skilled in the techniques of drawing and painting without knowledge of the psychological implications of teaching drawing and painting to an individual at a particular level of development may be detrimental to the emotional health of that individual. Too many mature adults, who have come through public school art programs where art school methods of drawing and standards of realistic imitation determined status in the class, express themselves in these words when asked about their interest and activity in any kind of art work, "I can't do anything in art. I can't even draw a straight line." Too many members of our society have too limited knowledge about what art is and how it affects their everyday life. The number of non-art-conscious individuals in this country is appalling and the responsibility for such a condition must be placed upon the doorsteps of both art education from pre-school through college and fine arts programs as well. Awareness of the prevalence of this condition among art educators has been apparent for some time and concerted effort is being made to train adequate personnel and adopt effective curriculums to overcome this cultural weakness. The weakness of art education programs at college level, because of the emphasis upon specialized training in some phase of art production without the offering of an art appreciation and participation program in which all students could take part as they did in the elementary school should be changed through reorganization of college art curriculum. Art in its broadest meaning is vital in the lives of all individuals and there is no logical reason why it must be automatically sniffed out as soon as the individual reaches adolescence. Art education objectives must be different from those of fine arts programs emphasizing the development of particular art skills. Art education interprets art broadly and art activity is not limited to drawing, painting, and sculpturing, but also includes creative activity with many kinds of materials, as well as crafts of all kinds and under a great variety of conditions. An effective art education program would be one initiated in kindergarten, or better still in the home, and carried through our entire organized educational system, from pre-school through college. In a program of this kind, the art educator would be neither an educator nor an artist but a combination of both. One who would not only understand and practice art in the limited field of graphic and plastic expression, but also in the broad area of human expression aiming at the creation of the greatest masterpiece of all, an effective and creative democratic society.

# ART EDUCATION FOR ADULTS<sup>1</sup>

By Simon Lissim

IN THE last decade adult education in the United States has grown considerably. About half the existing programs were established during this period. Much has been written about all types of adult education. And yet, it is extremely difficult to make a comparative analysis from the returns to our questionnaire. This is due in great part to the wide range of interpretation of the term "adult education." In the answers appeared such divergent definitions as *bobby school, informal recreational activity, school for adults* or explanations as *more a philosophy than a program, all the activities other than those planned specifically for children are regarded as Adult Education Activities, courses especially adapted to the needs of adults to better fit themselves into the community.*

Moreover, each program differs from the others in fees, length of term and size of classes. Again, there are differences between rural and urban centers; classes may be offered on or off campus.

Most are subject to sufficient registration, but some which are subsidized are not. It is difficult to compare programs of such varying nature.

Since the purpose of this study is to determine what is being offered in our universities, colleges, museums, art schools and libraries in the form of well defined courses for adults interested in fine and applied arts, it does not include lectures or gallery talks. On the other hand degree courses have not been included. The courses considered here have no entrance requirements and carry no credit, but they do, nevertheless, have the continuity of a planned sequence of work.

One hundred fourteen questionnaires were sent out. Seventy-seven answers were received from 40 universities and colleges, 19 museums, 12 art schools and 6 libraries. Of this total of 77, only 31 give regular courses to adults without entrance requirements or credit. As an average, it seems that 5 to 33 courses out of every 100 are devoted to art. Of these, most are workshop and practical art courses and very few deal with history or art appreciation. This may be explained by the fact that history of art and art appreciation are fields treated in an informal way by the museums them-

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<sup>1</sup> This paper is based on a survey of courses offered by 31 institutions of higher learning, museums, art schools and libraries in the United States.

selves. Museums and libraries, however, even when not offering courses as such, cooperate in a very large measure with other organizations and institutions by giving them space and publicity facilities to foster their course work. Mention should also be made, in passing, to the ways in which museums and libraries also cooperate with institutions giving on campus courses.

No attempt has been made to include courses given by the Boards of Education, by Community Centers, Settlement Houses, or by correspondence. This does not reflect on the valuable contributions they are making to adult education. And indeed, adult education may grow only through the very close cooperation of all institutions concerned. But a survey of such a nature would be a gigantic task. Answers to the questionnaire indicate first that in adult education it is exceedingly important to have a flexible and constantly changing selection of courses, geared to the inclination of the community served. Each term the subjects must be examined in the light of new possibilities as the interest spreads and there is a need to satisfy the students' search for new ways of expression and new media to be used.

Secondly, courses must be conducted in a particular way. Classes like pencil sketching, painting or watercolor, for example must be planned in such a manner as to serve not only persons with a very vague idea of how to draw but also the artist who hasn't any facilities at home for painting and desires to take a course conducted by distinguished specialists in the field. It appears from the replies to the survey that of the vast numbers of students from 18 to 75 who study in these programs, approximately 50% are attracted for vocational reasons, 30% take them to learn a hobby and the remaining 20% to improve their professional status.

This calls for a peculiarly intricate teacher-student relationship. It has been discovered that a very important function of the teacher in adult education is to offer guidance and advice to students. Not only is it important before the term starts to advise them as to what courses shall be taken, but it is important to continue personal relationships during the term. Advice and guidance in adult education thus becomes a vital part of the instructional class-work procedure. It serves to aid the students to solve their own problems, to make them feel that they are not left alone and to impart the feeling that the whole organization with all its resources is at their disposal.

In adult education the student expects to learn in a pleasant atmosphere. The instructor must have a pleasing personality and an understanding of human problems that may arise in such a classroom. He must have enough experience in his field to inspire respect. It is one thing to handle a class where all students are of about the same background and about the same



age. It is a different matter in a class where you may find 25 people of extremely varying ages. In one class at City College, for example, there were a principal of a school, a teacher, a lawyer, a secretary, a cab driver, a waiter in a restaurant, a doorman of a hotel, a cook, an executive of a large corporation. Instructors in adult education must be of an entirely special kind to be able to achieve effective results in such a class. In adult education it is not enough to be just a good teacher or a fine artist or a well known designer or even a kind human being. A successful instructor has to possess all of these qualities. If they are an asset for any teacher, they are a necessity in adult education.

Answers to the questionnaire reveals several pertinent facts. Several courses listed by the institutions are especially interesting and novel. One course given by the University of Chicago on *The Visual Revolution in Art* deals with the main trends in art since 1900, analyzing various schools of painting and the applications of modern art to motion picture photography, advertising and typography.

The Cleveland Museum of Art offers a popular novel course on *Comparative Aesthetics: Historic Styles in Various Arts* and the Institute of Design of Chicago is offering a course on *Visual Fundamentals*. A course on *Early American Decoration*, dealing with tinware and furniture, is given by the George Walter Vincent Smith Art Museum, Springfield, Mass. *Art Work in Different Media*, given by the City College of New York, Adult Education Program, was started as an advanced course to cover about 10 different media planned for young artists with limited experience. It developed in an entirely different way from the original plan. It turned out that many people were interested in this course to ascertain the medium they preferred. It became a course in guidance for the students to understand what their main interest was and to select later on courses most valuable to them.

Several years ago, the City College of New York, Adult Education Program, offered a course for parents and children together. We believe it is the first of its kind. It was planned for parents interested in their children's art work. The children constitute the experimental unit. They just paint. For the parents it is a course in guidance.

The City College courses are offered in collaboration with the New York Public Library, which, incidentally, has its own Art Education Project with a free course for adults dealing with all phases of design. Similar to the course for parents and children mentioned above is one offered by the School of General Studies, Cleveland College of Western Reserve University on *Crafts for Mothers and Children* (designed to help mothers to devise



creative indoor play for children) and one on *Crafts to Teach Children* given by the Community Evening College of the University of New Mexico. It provides actual experience in making things as well as general principles of teaching handwork to children. Among other successful courses cited are design and its applications; many dealing with various aspects of ceramics; painting and drawing with a marked interest in life classes; crafts and interior decoration.

It seems that the main publicity done in connection with adult education takes the form of advertisements (when funds permit), printed catalogs, leaflets, releases, postcards and pamphlets. Indirect publicity is also made by exhibitions of the students' work and free lectures on the subjects covered in the program. There is no doubt that the best publicity is that spread by the students through the satisfaction they derive from their achievement and interest in the courses.

We have learned that if the subjects vary from place to place, the climate may in part account for it. Different seasons also define different courses. Out-of-door courses and field trips in painting and sketching may be successfully conducted only in the spring and summer. There are also many courses that are given more successfully in the fall and winter. Visits to museums or courses in interior decoration or buying antiques or even art appreciation and the history of art are usually fall and winter courses. Those are the seasons when interesting exhibitions are available and the urge to be out-of-doors is less strong. On the other hand, courses on camp counseling or garden planning are without doubt more successful in the spring courses.

What is the future of art education for adults? The growth of programs in the last few years shows that there is a great demand—the more programs that are undertaken, the more they have to expand. And the expansion tends to overflow the campus and spread to outlying areas. The University of California Adult Education Program is an outstanding example of what may be done to bring the classes to the people. The program covers many cities and many campuses. The Universities of Utah, Syracuse, Oklahoma, Indiana and Wyoming are also offering courses throughout their respective states.

The City College of New York offers classes in more than 30 centers, in 3 boroughs of Greater New York. Those centers are constantly expanding throughout the city. The attempt to bring this art as well as general education to the adults' doorstep is, we believe, the main goal for the future. Not only will it save travel for all, but it may also enable parents of young children to take advantage of these opportunities.

In 10 of the largest programs given by universities and colleges, art students average 7.2% of the total enrollment. The smallest figure is 2½% but there is also a program with 25%. By enlarging the list of offerings, by adapting the program to the needs and desires of the community, by giving the right type of instruction, the average may attain the maximum already reached and go beyond.

There is no competition between adult education programs given by institutions of higher learning and other adult education agencies. Each may contribute to satisfy a demand which seems far greater than the offerings now available. The room for future expansion is very great.

What is the relation of art education for adults to art education in general? Is there any direct connection between informal and formal art education? We believe there is, and a very close one.

Many students in adult education classes lack confidence before taking courses. Later they find that they may be successful artists or craftsmen. This acquisition of self-confidence is one of the most important functions of adult education. These students are now ready for regular art schools or at least become so engrossed in the field that they begin to read about art, go to museums and in general become conscious of esthetics as a rewarding part of their lives. They may even become patrons of art on a small scale. What is most important in my opinion is that they encourage in their children a greater interest and pleasure in art.

We believe that art adult education together with fine reproductions and illustrations in magazines have a striking effect on life in this country. Certainly, the atmosphere and surroundings of the American home may be more beautiful for it.

Acknowledgement is due to all who replied to the questionnaire. The 31 institutions on the returns of which this survey is based are the following: The Universities of Alabama, Arkansas, California, Chicago, The City College of New York, Cleveland College of Western Reserve University, Creighton University, the Florida State University, The Universities of Indiana, Iowa, Nevada, New Hampshire, New Mexico, Oklahoma, Syracuse, Utah, Wyoming, The New York Public Library, The Chicago Institute of Design, Cleveland Institute of Art, Museum School of Art of Houston, The John Herron Art Institute of Indianapolis, Milwaukee Art Institute, Phillips Academy of Andover, California Palace of the Legion of Honor, Cincinnati Art Museum, The Cleveland Museum of Art, Dallas Museum of Fine Arts, Detroit Institute of Arts, Rhode Island School of Design's Art Museum and the George Walter Vincent Smith Art Museum, Springfield, Mass.

## CONCERNING YOUNG PEOPLE WHO WANT TO BE "ARTISTS"

By Elizabeth McCausland

I CONFESS to a certain amount of personal questioning when young people approach me with queries about how they can be artists. My own research on the social history of art in our country does not suggest that the career of artist has a great deal to offer young talent, either materially or spiritually. The problem of the function of the artist in our society remains insistent, in spite of many recent conferences throughout the country, most of which seem to me to be "captured" by business, with no concern for art or the artist.

There is a significant difference between the status of the scientist in technological society and the status of the artist. The immediate, tangible, concrete use of the scientist's work is evident, even among the frustrations of present-day "thought-control" in atomic science. Yet the tendency to equate *use* with *utility* seems to me to be dangerous. It is this lack of clear definition which makes the present confusion between the fine arts and the so-called commercial or applied arts. Nonetheless, though our society has not evolved adequate institutions and relations for the use of art organic within itself, I do not believe that we who work with ideas and intellectual values have a right to utter counsels of despair to young people. At no time in history, I believe, has it been more urgent to support the life of the mind, reason, intelligence and man's ability to create his destiny by thought and action. We need not fewer people who work in the mediums of the intellect, but more. We do not need to encourage our schools to turn out mechanics and technicians, because our schools are already sufficiently under pressure from many sources to become sheerly "technicalizing" agencies.

I have observed, rather in passing, the tendency of "land grant" colleges in the Southwest to exploit and promote the *applications* of knowledge rather than the principles of knowledge. Obviously, we do not want education in a vacuum. But it seems to me that our publicly supported colleges and universities were not established solely to provide oil companies with an over-abundant supply of oil geologists. The theory of free public education in our democracy has been that the most literate citizenry is best for the democratic process.

That theory needs to be defended, in my opinion, in all areas. In the field of the fine arts it may be that it needs defense more than in most other fields. In whatever field we work, we must, as I see it, take a stand for the broadening and deepening of human understanding and awareness.

If this is so, then certainly we cannot support programs and philosophies which seek to legislate artists (that is, those who practice the mediums of individual expression) out of existence. It is obviously no answer to the question of the artist's use in society to say that he is a handsome appendage to American corporations, whether in making flat printed pictures for use in *Fortune*, or in adorning their home offices with modern interior architecture. We need to define the role of the artist who expresses a content communicable to others and significant of his time in terms different from the terms used to define the role of the artist who adds surface embellishment to objects of utility and who thereby enhances their salability.

After a number of years of reviewing exhibitions of industrial design objects, posters, advertising directors' "art" and the like, I am no longer persuaded that the arts of expression and the arts of decoration are the same thing, used in different fields. Nor do I accede to the cliché that there is no such a thing as a fine artist and a commercial artist, but only a *good* artist. There are good fine arts painters, sculptors and graphic artists, and there are good poster artists, industrial designers, typographers, and the rest. The measure of their "goodness" is evaluated by different criteria, however.

Essentially, as I see the difference between the fine arts as a vocation and the applied arts as a vocation, it is that the first postulates freedom of expression for the artist; the second operates on the acceptance of the purposes for which commercial art is made. If you have seen *The Lamp*, the magazine put out by the public relations department of Standard Oil of New Jersey, you will note that the so-called "fine arts" paintings and photographs used there tend to romanticize and glamorize the role of oil through the world. When Rainey Bennett shows native life in Venezuela, it is with an aerated prettiness. In contrast, think of Winslow Homer's watercolors made in Bermuda, which are solid with human dignity and respect for human life.

There is nothing necessarily dishonest with advertising art and packaging, with fashion illustration and window display. In the main, however, the applied arts must rest on the applied artist's giving a face and a form to the objects, commodities, slogans and values which his clients wish promoted. Often these values are harmless, and sometimes they are refreshing and amusing, as in Cassandre's Dubonnet man poster. At their lowest, however, they are silly and sentimental, if not actually deceptive. The best artist can

do very little with the kind of agency-client mentality which calls frozen strawberries "Mate Bait" or "Berry Bliss"—a spectacle which confronts millions of subway riders at least twice daily in New York's five boroughs.

Industrial design and its concomitant, packaging, offer perhaps the most creative outlet of the applied arts. Here, again, the designer is at the mercy of the client. It is interesting that the popularizers, not to say vulgarizers, succeed best in this field. It is a question in my mind, also, as to how much creative design leeway the industrial designer really has. When IBM wants a new keyboard for a typewriter, its engineers have already frozen the *form* of the new design. All the industrial designer can do in such an instance is to put a surface or a veneer on an already existing machine. In automotive or airplane design, I should fancy that the same is essentially true. In such an operation, where is the creative spirit brought into play?

About architecture there is no dispute. It is an applied art which is a fine art. The only trouble is that it is a practically non-existent art. Building today is at a stalemate, for reasons of world politics and economics. Only sustained peace, continued employment and some sort of floor under wages will produce a market for architecture. Such an extremely hypothetical market is, moreover, shackled by the taste which the Ecole des Beaux Arts has loosed on alleged architects. Where is there an audience or a patron for the monumental projects Frank Lloyd Wright might have built in his prime?

How are the commissions for public buildings to be rescued from the backstairs politicians who control them? As for schools, churches, hospitals, libraries and the like, how can these commissions be put on a democratic, modern basis?

I think young people who consider entering the arts should understand that the obstacles they will have to overcome are not alone aesthetic and intellectual, but essentially social at their root.

The fine arts differ from the applied arts in that they are mediums of individual expression, revelatory of the values of our time. This does not mean that the applied arts are not, in another way, a mirror of social-cultural values. They are. But in the main, the applied artist has less control over the content of the values expressed in a safety razor package than the fine artist has over the content of the values expressed in an easel painting.

In the present-day dislocation of artist from society, it seems to me that the prime function of the arts of expression has been lost sight of. This has been, in the past, as I read the past, to uphold and develop the highest moral attitudes and aspirations of the community. I look at almost no work of

art which has survived from the past without gaining a renewed affirmation of the dignity of man and of the indestructibility of life.

At what point did art cease to have this function and become a function of form alone? Should we say that the multiple patronage of modern bourgeois democratic institutions brought about the change? Has nothing since David spoken of an organic relation between the artist and his age? This is plainly a matter of *reductio ad absurdum*. The plastic early figure paintings of Corot, the toilers of Daumier, the monumental portraits of Cézanne answer to the contrary. How is it, then, that in our generation the arts of expression have become whispers, mutters, shouts, screams, Trappist soliloquies, but not the noble ocean roar of other times?

Some artists say that art today is fragmented because the time is fragmented. Other artists have also worked in fragmented ages, in other times, and yet they have not left us fragmented art.

Can it be that the teachers, the guardians of youth, have not taught the one essential lesson of faith? I use the word not in its religious sense, but in the sense of man's inherent dynamic will-to-live. To mold the spirit of man, to utter the moral values which are the time's only defense against fragmentation, this seems to me to be the highest function of the artist. If this is so, then more than ever we need artists to sustain courage and to ennoble humanity's understanding of itself. In this respect, any one of us who is called on to talk about the arts with young people does have a future to offer. Not an easy future, to be sure, but not a gloomy one. Rather, the noble future of helping mold the soul of man.



# ART EDUCATION THROUGH TELEVISION<sup>1</sup>

*By Hans Van Weeren-Griek*

TELEVISION, it has been stated, is good for the artist and art education. This is a wrong conception. Art education is very much the same on or off the video. It is much on the level of going to school and learning things that have little to do with life, and art grows out of life. What television really does is to bring the things we want to talk about to people into their homes and into schools, reaching a wider audience than ever before. That is a definite change. Now we deal with an audience that does not have to travel to a gallery or a museum to view paintings; they come to them through video.

It was reported about ten years ago that the mental age of the radio audience was about twelve years. After ten years of education, it was reported last year, that mental age is now ten years. This is not as alarming as it sounds because the audience is larger and includes income groups of less education which brings down the average. But we do find that we talk to a group that possibly has never seen a "genuine" oil painting. Television programs are still mostly seen in saloons, but also more and more in schools and homes.

There are three functions of television which are very important from the artist's standpoint. It is not generally realized, and artists are at fault here, that television is a new medium of expression, not an extension of communication, but a medium which has never existed before. Video can not only use people in front of the camera but 15 miles away doing related things, dissolving one into another, using three-dimensional shapes, stage sets, music, practically anything there is in the world.

If the artist's trend of thought is, "What can television do for me," he'd better forget about it and concentrate on what he can do for television. It is not enough to say that television programs are terrible. He must change that situation; no one else will do it for him. Artists, painters for stage sets and sculptors, too, have to think the problem through because no one knows

<sup>1</sup> Paper delivered at the second annual art conference sponsored by the Woodstock Artists Association and Artists Equity held in Woodstock, N.Y., August 28 and 29, 1948.

very much about television and can tell them what to do. The artist can use the medium but how is up to him.

The second function is one of education, of extending the artist's public. Painters seem to think that all they have to do is put their paintings in front of the camera and people will rush out to buy them. We cannot expect that, for they will still think the paintings strange and will want nothing to do with them. What we can do intelligently, not only in television but through-out education, is to maintain certain qualities and high standards which we find ultimately in fine art. The first play we do should have a good set; a table should be of good design. The aesthetic qualities of most television programs are terrible, and we must start working in the small details of life through which the aesthetic experience of the average public is absorbed.

What I did in a recent program called "Art Today," which told something about art to the audience we assume to have a 10 year old level, was to start with very early things—prehistoric art and children's art, contemporary art and certain aspects of prehistoric art. Through drawing and demonstration, I made my point and then to show what really happens when a painting is made I proceeded through the steps actually of painting a picture. I did the same with sculpture, basketry, weaving, pottery, actually making these things. I even made a table and a chair which resulted in my getting an excited telephone call from a customer in a saloon who was watching my program but who was really waiting for a boxing show. He wanted to know where he could buy my chair, which brings us to the third function of television in relation to art, that is, the selling of art to the public. If the artist wants some sense out of television, he has to think along these lines.

Right now the advertising agency is in control in television, and that is a difficulty artists have to overcome. Another difficulty is that television is run by old radio people with no conception of the use of the eye, who see television only in terms of sound and voice, and film people who view it in terms of the stage. Artists, composers and writers can do a tremendous job if they cooperate to improve this most important means of communication.

# THE CHALLENGE OF TELEVISION

*By Lynn Poole*

**N**OT since the invention of the printing press has the art educator had such an exciting medium for promoting the arts, as he has with television.

The printed page of magazines and books, the air waves of standard radio have served our purpose in the past. In the future television can combine image with sound to present the arts at their best, not by auditory means alone nor by still picture and written exposition. Television combines art objects, the sound of voices with the important factor motion.

Television is the instrument which can take art directly into the homes of many people who have never been inside a museum and have never been exposed to a class in Art 1-A. But in order to interest the lay public, art must be presented intelligently and entertainingly. The latter qualification must not be overlooked if we are to reach a large and continuing audience.

Recently a lecturer referred to television as "this disgusting gargantua." Name-calling will avail nothing, because television, like the gasoline buggy, is here to stay. The wise art educator will hail it as a rare opportunity and harness it for his special use—view it as the chance for which he has been hoping and waiting. Already in art centers in the mid-West and on both coasts, museum directors and certain educators have pioneered in the still-limited but fast-growing television field.

Manufacturers cannot meet the demand for television sets. Receiving sets are being sold in communities where there are not yet any television stations. (The medium has developed on an unpredicted scale since 1946.) Today there are 57 stations in operation. Those 57 stations service programs to more than a million receiving sets in private homes. It is estimated that each set is viewed by three to five persons regularly. Multiply quickly and you face an audience of four million viewers right now. How many can be coaxed to look at art?

By means of the coaxial cable, television networks are rapidly webbing many cities together. Since the first of the year, CBS, NBC, ABC and the Dumont network have joined the East Coast with metropolitan areas of the mid-west. Individual stations on the West Coast are soon to be joined and a coast-to-coast hook-up is predicted for spring 1951. By the time coast-to-coast video-audio links form a chain, art educators should be solidly established in

their own areas because the demand for television time will increase with perfection of mechanical transmission.

If we are to make a place for art programs in television, it is essential that we know the medium, the rudiments of telecasting, studio and mechanical production. Professionals in television were not long ago tyros themselves. They have learned the hard way, by experience, and are willing to communicate their new-found information about the infant medium to others interested in telecasting.

Before attempting a program, we should carefully consider the varied audience toward which the telecast will be beamed. Our audience will be quite different from the one to which we are accustomed—the student who pays tuition for an art course, the layman who attends a lecture series from choice.

It is not too difficult to capture the attention of this new audience. It takes ingenuity to sustain an interest. If an art program is to stand the competition of sports, variety shows and other popular presentations, we cannot be "arty."

Make no mistake—hours of hard work are required to attain a goal in television. Planning must begin with unrecorded thinking. A single telecast of 15 minutes may take 15 hours of preparation from the moment of idea-conception through preparation of material, outlining and writing of script, rehearsals, first without cameras and then before cameras, and finally performance itself.

Before art programs on television are successful, much research must be done. What sort of lighting is needed, what colors do and what colors do not televise well, what types of painting will not show up well, how to combine actual objects with photographs, slides, films—these are but a few of the technical questions to which we must find the answer. The job may become tiring at times, but it will always be stimulating, an adventure in artistic creation.

Program directors say that too many people feel that a 15-minute telecast can be thrown together the day of presentation. It can be, but the result will show up the sloppy, haphazard preparation. Results in television are in direct proportion to the amount of time spent on practical planning and rehearsal. If we hope for a permanent place on television, we will have to substitute thought and hard work for excuses of "too-much-to-do," "short of help" and "overwork." If excuses replace serious endeavor, then some other program will supplant art at its scheduled hour.

If we are agreed that it is worth while to meet the exactions of television,

we have to consider now the sort of programs we can transmit. Fortunately the possibilities are limited only by our own imaginations and willingness to work equably with television's personnel and the medium itself.

When a station is erected in your area, you will find the program director more than willing to cooperate with you. Until you feel sure of the medium, however, prepare simple programs and present them in a style familiar to you. From there you can devise a variety of methods of presentations as your feeling for the medium increases.

Let us examine a few of the art programs already in operation around the country. A weekly program is presented by the Baltimore Museum of Art over WMAR-TV, the Baltimore *Sun* station. Begun in January, 1948, this program, "Art Can Be Fun," has given ten demonstrations by local artists on many techniques of artistic creation, seven programs on illustration of the Museum's activity, sixteen of a general nature touching on specific artists, acquisitions, and quiz programs, and one film showing Matisse at work. At present "Art Can Be Fun" features a series on the great masters from Giotto to Renoir.

WMAR-TV has also televised several special events from the Walters Art Gallery in Baltimore. One of these was sponsored by the Stieff Silver Company. The Louvre-owned silver from Boscoreale was exhibited at The Walters through the courtesy of the silver company. An hour's telecast time was purchased by the company and aired during the exhibit's "opening" with a talk by Dr. Henry T. Rowell of The Johns Hopkins University. During the run of the exhibition, the silver company purchased a weekly telecast "plugging" the Walters Gallery showing.

Such sponsorship is not to be taken lightly. Television is a commercial, not an eleemosynary medium and must therefore pay for itself. If television will sell soap, why not art? Commercial sponsorship was explored not too long ago in Detroit. The Chrysler Corporation, through its advertising agency, sponsored a series of telecast from the Detroit Institute of Arts. A staff member prepares the background material and selects objects, the agency's writer prepares the script, and a staff member appears on the program. The museum receives no revenue; the staff member is given a small fee. Obviously the question "*Who* will control the final presentation?" is an important one. The control should reside with the museum, and this project will be an extremely interesting experiment to watch. So far the programs on Rembrandt, Chinese Arts, Silver, Arms and Armor and a discussion panel on Modern Art have been well received by the viewers in Detroit.

"Let's Learn about Art" for the past eight months has been prepared

each week by the Minneapolis Institute of Arts and presented for twenty minutes over KSTP-TV. These non-commercial telecasts have been made from the studio, not the museum. The program has been rated "the fourth most popular of live shows, and ninth most popular of all the shows presented by KSTP-TV." A series on various types of furniture was popular. Single objects of painting and sculpture were taken to the studio and discussed. H. D. M. Grier, in charge of the telecasts, said: "The audience is apparently interested in seeing art works produced. Many demonstrations have been given. A recent program of this nature entitled "Fashion in the Making" showed the draping, cutting and pinning together of a dress on a live model in twelve minutes. This was tied in with the local fashion industry." Each new exhibit at the Institute is shown on the weekly program.

Many non-series, one-shot art programs have been televised. WFIL-TV in Philadelphia has telecast from the Philadelphia Museum on several occasions and has invited guests to appear on scheduled shows in the studio. WCBS-TV in New York has given programs in cooperation with the Metropolitan Museum of Art and the Brooklyn Museum of Art. On some of these shows a mobile unit for remote telecast went to the museum and did a pick-up directly from specific galleries. On other occasions the museums transported material to the studios. The content of the shows covered paintings, furnishings, Indian arts, architecture and costumes. A few times the presentations were in dramatic form with commentators and actors. More often the material was explained by the museum experts. Occasionally interpretative dancing was integrated into the presentation of statuary and musical instruments. Headquarters of the CBS network, WCBS-TV began televising art in 1941 and does not pretend to know the answers to perfection, but is enthusiastically seeking the ideal.

NBC has also experimented with art on television and one of its officials stated that television can do for art what radio did for the popularization of music.

WGRB-TV in Schenectady has given a number of studio programs and hopes soon to send its mobile unit to the Schenectady Museum for programs. In 1948 WEWS-TV in Cleveland telecast seven 15-minute programs from the Cleveland Museum of Art. In addition the Cleveland station has used slides and film billboards for spot announcements about the Museum during local station breaks.

Remote telecasts from the Chicago Art Institute have been prepared and carried by WBKB-TV in Chicago with a staff announcer describing objects from the collection. Buffalo's WBEN-TV coordinates with the



Buffalo Art Museum from time to time and a series is now in the development stage. WCAU-TV in Philadelphia is also planning an art appreciation series which will concentrate on etchings and other graphic techniques.

In Washington, D.C., WNBW-TV cooperates with the National Gallery and the Pan American Union on presentation of current exhibitions and dramatized programs. WTTG-TV, also in the Capital, has often invited staff members of the National Gallery and the Institute of Contemporary Art to appear on programs. Dr. Stites has several times presented five-minute segments consisting of films showing the origin of man on the Muppet Shop, an excellent children's program.

Two series of unusual interest have appeared in the Los Angeles area. KLAC-TV wrote a program of art appreciation telecasts called "So This Is Art." These telecasts were not connected with an art or educational institution. The same station currently presents a new weekly series, "Inspiration Theatre," consisting of half-hour live dramas acted by "name" actors, and based on the stories behind the inspiration of famous artists. I have heard criticism of the idea—but, done factually and in good taste, such programs can do much for popular art appreciation and dissemination of art history.

Still another program, not connected with an institution, is "You Are An Artist," an NBC presentation featuring the artist Jon Gnagy. Gnagy draws at an easel and explains what he is doing, why and how. As he draws, he asks his viewers to draw with him, teaching them as he draws. This program too has elicited barbs from the art world—but, again consider, the spark struck by such a program may interest hundreds of people in the arts. If we do not approve of this sort of programming, then it is up to us to devise a telecast on a more solid basis and make it popular.

From information available, it would seem that few college art departments participate in television—there are undoubtedly many which correlate with museum telecasts, as does the Art Department at The Johns Hopkins University; and excellent, though irregular, programs have been put on over local stations by Western Reserve University, in Cleveland Institute of Art, American University in Washington, and the University of Louisville.

If we study the existing programs, we find that at present each employs teaching techniques of art departments and museum education staffs. This is fitting. However, if we are to keep pace with television and remain on the public program schedule five years hence, we must experiment with and even originate new methods of presentation.

Television is a challenge. Can we utilize it? Will we think, plan and work seriously toward programming for art appreciation? Will we as indi-

viduals prepare for this vast medium—or let someone else do it? These are vital questions. The decision of the future of art programs is being made today. If art programs are missing from television receiving sets in the future, we will have no cause for complaint.

### CONTRIBUTORS

Paul M. Laporte was formerly instructor at Olivet College, Olivet, Mich., and is now assistant professor and head of the art department at Macalester College, St. Paul, Minn.

Edward Warder Rannells was formerly associate dean of the Art School of the Art Institute of Chicago and since 1929 is head of the Department of Art at the University of Kentucky.

Rudolf Arnheim is instructor in the psychology of art at Sarah Lawrence College, visiting professor on the Graduate Faculty of the New School, New York, and instructor at the New School for Social Research.

Stefan Hirsch, well known artist, was formerly instructor at the Art Students League and Bennington College and is now professor of fine arts and chairman of the Division of Art, Music, Drama and Dance at Bard College, Annandale-on-Hudson, N.Y.

Alexander Masley, formerly instructor at the Minneapolis School of Art, received his Ph.D. at Columbia University, was head of the division of art education at the University of Texas and is now chairman of the art education department at the University of New Mexico. He recently held a one-man show at the Sante Fe Museum of Art.

Simon Lissim is assistant professor of art and assistant director of the Adult Education Program at City College of New York.

Elizabeth McCausland, formerly instructor in art at Sarah Lawrence College and Guggenheim Fellow (1943), is author of "Work for Artists," "The Life and Work of Edward Lamson Henry," "George Innes, An American Landscape Painter," "Charles W. Hawthorne, An American Figure Painter," and others.

Hans Van Weeren-Griek produced and appeared on a television series "Art Today" for the American Broadcasting Co. At the present time he is assistant director of the Netherlands Information Bureau, New York City.

Lynn Poole was formerly with the education department of the Cleveland Institute of Art and Walters Art Gallery, Baltimore. Now he is director of public relations at Johns Hopkins University.

# news reports

*By Helen Foss, News Editor*

## PERSONNEL

Jean Charlot has resigned as head of the Colorado Springs Fine Arts Center School, effective June 4, 1949. The summer school of the Fine Arts Center will be under the direction of William Johnstone of the Central School of Arts and Crafts, London.

Kenneth R. Hopkins, Acting Art Director of the Wisconsin Union, University of Wisconsin, is replacing Professor Anne K. Foote for the next year.

C. R. Davis joins the art staff of the University of Arkansas next fall as instructor in charge of the Commercial Design studio. Mr. Davis received his B.F.A. at the University of Oklahoma and has done special work at the Art Center School in Los Angeles.

Ward Lockwood, painter, has joined the faculty of the University of California at Berkeley, where he has been a guest professor for the past academic year. He was the organizer of the art department of the University of Texas and has served that institution as Professor of Art since 1938, and as chairman of the department during the first four years.

Horace H. F. Jayne has resigned as vice-director of The Metropolitan Museum to accept a position with the Department of State International Broadcasting Division.

Daniel M. Mendelowitz of Stanford University has been promoted to full professor in Art and Education, effective Sept. 1.

Allen S. Weller, professor of the History of Art, University of Illinois,

has been appointed head of the Department of Art, effective Sept. 1.

Instructors who have joined the art staff of The City College, New York, for the summer session are the following: Stuyvesant Van Veen, instructor and supervisor at the Cincinnati Art Academy; Bernard Myers, guest professor of Art History at the University of Texas; Helen Hird, chairman of the Art Department of the High School of Music and Art, New York; and George Halpern, art instructor at the New York State Institute of Applied Arts and Sciences.

Francis de Erdely has accepted a professorship in the Department of Fine Arts at the University of Southern California for next year, where he has been a regular member of this faculty for the past five years. He instructs in the evening school of the Jepson Art Institute.

Charlie Ferguson has been appointed art instructor at the Eaglebrook School, Deerfield, Mass., and will begin work in September.

A. H. Maynard has been appointed instructor of landscape painting at the Ridgewood Art Association.

*Art News*, Summer 1949, pp. 66-67, contains an Index to where some of the better-known artists are to be found this summer.

Max Beckmann, who has been at Washington University for the last two years, is teaching at the University of Colorado this summer. In the fall he will assume his permanent post at the Brooklyn Museum School.

## 16TH INTERNATIONAL CONGRESS OF HISTORY OF ART

The Sixteenth International Congress of the History of Art, held in Portugal during the week of April 18 to 24, 1949, was the first of such meetings to take place since the Congress of London in 1939 and brought together about 350 people, among whom were representatives of the major museums, universities and research institutions of Belgium, Den-

mark, England, France, Holland, Ireland, Italy, Norway, Portugal, Spain and Sweden. Although, because of the difficulty of going to Europe at this time of the year, only a few American scholars could be present, the College Art Association was represented by two of its members, Dr. Walter W. S. Cook, chairman of the Institute of Fine Arts, New York University, and Dr. Robert C. Smith, Department of Fine Arts, University of Pennsylvania.

The Portuguese Organizing Committee of the Sixteenth Congress, which included such distinguished art historians as Dr. Reynaldo dos Santos, president of the National Academy of Fine Arts and president of the Congress; Dr. João Couto, director of the Museum of Fine Arts of Lisbon; Dr. Mário Tavares Chicó, professor of the History of Art, University of Lisbon, and director, Museum of Évora; Senhor Raúl Lino, director, Division of National Monuments of the Ministry of Public Works; and the secretary of the Congress, João dos Santos Simões, wisely decided to emphasize the study of Portuguese art as the principal object of the Congress, since few of the persons attending the conference knew Portugal or were familiar with its monuments.

As a result, all the plenary sessions of the Congress were devoted to different aspects of this subject. With extraordinary modesty and disinterestedness, the organizing committee invited foreign specialists to speak at these meetings in order to have the benefit of their different points of view. All but one of the principal speakers came from abroad. Because of the facility of travel in Portugal, it was further decided to have the plenary sessions in different parts of the country.

The first, held at Lisbon, was devoted to problems in the study of Manueline architecture. These were presented and discussed by Professor Élie Lambert of the University of Paris and the Marquis of Lozoya, Director General of Fine

Arts of Spain. The second, concerned with the 15th and 16th century painting of Portugal, also took place at Lisbon and featured papers by Léo van Puyvelde of the University of Liège and René Huyghe, Curator of Painting of the Louvre, the latter being read *in absentia*. The third plenary session, held at Oporto, dealt with the Portuguese baroque. The speakers on this occasion were Emilio Lavagnino, Office of Antiquities and Fine Arts of the Italian government, Germain Bazin, of the Louvre, and Professor Robert C. Smith, University of Pennsylvania, who referred also to the baroque of Brazil. The final session, also in Oporto, was given over to a consideration of pre-Romanesque art in Spain and Portugal and was presented by Professor José Camón Aznar, University of Madrid, and Manuel Monteiro of Braga.

Eight meetings devoted to papers on general problems of the history of art, the restoration of paintings, the history of painting, the art of the pre-Romanesque period, architecture, sculpture and minor arts and studies of the baroque were also held throughout the Congress at Lisbon, Coimbra and Oporto. At these meetings a total of 45 papers was presented, most of which were read by their authors. Among these were the works of two Americans, *The Reliquary of St. Adrian* by C. R. Morey, Cultural Relations Attaché of the American Embassy in Rome and formerly chairman of the Department of Art and Archeology of Princeton University, who could not attend the Congress, and *A Sculpture by El Greco* of Walter Heil, director of the M. H. De Young Memorial Museum, San Francisco. In addition three special lectures were offered, these being Walter Cook's discussion of Spanish paintings at the Hispanic Society of America, Thomas Whittemore's showing of the film of the mosaics of Hagia Sophia uncovered by the Institute of Byzantine History of which he is director, and a lecture on Zurbarán by the Spanish archivist María Luisa Caturla.

The problem of showing Portugal to the foreign art historians was admirably solved by a series of special excursions which took the members almost from one end of the country to the other. On the eve of the first meeting at Lisbon one group visited the town of Tomar to see the great Manueline and Renaissance buildings of the Convent of the Military Order of Christ, while another went by motorcar to the monastery-palace of Mafra, the Portuguese Escorial, and the former royal residences at Sintra. On another occasion the Congress was offered a choice of two excursions. One included the town of Setubal, rich in late Gothic architecture and a pair of unique 16th century country places, Bacalhôa and the Quinta das Torres across the Tagus from Lisbon. The other excursion involved a visit to Évora, capital of the eastern province of Alentejo, one of the best preserved old cities of Europe, which numbers among its treasures a Roman Corinthian temple, a Romanesque cathedral, a group of unusual *mudéjar* buildings and an outstanding museum.

On Thursday, April 21, the whole Congress left Lisbon by motor bus and journeyed to Alcobaça, one of the greatest preserved Cistercian abbeys, where Marcel Aubert, curator of sculpture at the Louvre and an authority on Cistercian art, discussed the development of the building. After lunching in the cloister, the members visited the late Gothic votive church of Batalha, saw the ruins of the Roman town of Conimbriga, now being excavated by the Portuguese government, and spent the night at the thermal springs of Curia. The following day was passed at Coimbra, seat of the oldest of the Portuguese universities and a center of Renaissance sculpture. The last two days were spent in Oporto, where visits to the cathedral and the baroque churches were arranged. After the formal adjournment some of the members elected to tour the region of the Minho, visiting Braga, Guimarães and

Rates, while others made a longer three-day journey to Santiago de Compostela in Spain. The complicated arrangements for conveying so many people through Portugal and a part of Spain were made and carried out with extraordinary success by the secretary, Senhor Simões. At every place they visited the members were accorded an unforgettable hospitality by the Portuguese authorities and those of Spain. This included luncheons, dinners and receptions, often to the accompaniment of regional music at Évora, Alcobaça, Coimbra, Oporto, Braga, Viana do Castelo, Pontevedra, Santiago and Figueira da Foz and a garden party at the 18th century palace of Queluz.

To supplement the other attractions of the Congress a number of special exhibitions of Portuguese art were held. Those at Lisbon were the showing of Medieval and Renaissance paintings and silver from the island of Madeira and photographs of Portuguese architecture by Mário Novaes which were selected by Professor Chicó. At the Museu Machado de Castro in Coimbra there was a special exhibition of Portuguese medieval sculpture, much of which came from private collections, and at the Museu Soares dos Reis in Oporto a superb selection of baroque silver was displayed.

While in Portugal those attending the Congress had an excellent opportunity to study the work of restoration of old buildings by the Ministry of Public Works and the renovation of paintings carried on at the Lisbon Museum. They also became familiar with the series of distinguished publications edited since 1940 by the National Academy of Fine Arts under the direction of Reynaldo dos Santos, among which are the survey of early Portuguese painting, *Primitivos Portugueses*, the first volume of a monumental history of the national sculpture, the second volume of which will soon appear, the first two volumes of the *Inventário artístico de Portugal*, an illustrated critical catalogue of Portuguese

regional monuments, and the first number of *Belas Artes*, a new review devoted to the study of Portuguese art.

At the Sixteenth International Congress of the History of Art the International Committee elected Professor Marcel Aubert to serve as president for the next three years, voted to hold the next Congress at Amsterdam during the summer of 1952 and to affiliate the organization with UNESCO.

#### REPORT ON GERMAN ARCHAEOLOGICAL INSTITUTE LIBRARY

In the Archaeological Newsletter No. 11, 28 February 1949, Frank E. Brown, Professor in Charge of the School of Classical Studies of the American Academy in Rome, writes: "... The library of the former German Archaeological Institute is being held in trust by the International Union of Institutes of Archaeology, History and History of Art in Rome until a final disposition of it is made by the Reparations Commission and the Italian government. In the meantime, the books themselves have been restored to their shelves, and the library is open to accredited scholars. The building at 79 Via Sardegna is also the seat of the International Association for Classical Archaeology, whose president is A. Grenier. The Association, by the way, has just published the first number of *Fasti Archaeologici*, an annual bibliography of archaeological publications and bulletin of archaeological discoveries throughout the classical world. The second number is in the press. The list price is twelve dollars, but a generous discount is allowed to members of the Association. Memberships and subscriptions are received at 79 Via Sardegna."

#### THE INSTITUTE OF CONTEMPORARY ARTS, LONDON

The Institute of Contemporary Arts has been founded by a committee representing the various branches of the

arts for the purpose of gathering together and coordinating the arts of our time and establishing a common ground for a progressive movement. The Institute will provide club facilities, will undertake exhibitions, performances and other activities, and will encourage the development of modern techniques. It will establish contacts on an international basis and will set up a library and center of information relating to contemporary developments in the arts in all countries. The managing committee is composed of Herbert Read, chairman, Edward Clark, E. C. Gregory, Roland Penrose and Peter Watson. Correspondence should be addressed to Ewan Philips, Director, The Institute of Contemporary Arts, 6 Fitzroy St., London W1.

#### PUBLICATIONS WANTED

The following requests have been made through UNESCO.

Association Travail et Culture, 5 rue des Beaux-Arts, Paris (6\*), will be glad to receive books and periodicals in the fields of art and education for use by its associated libraries.

The Togoland Association for the United Nations, P.O. Box 22, H. Western Togoland, has an African library whose development is hampered by lack of funds. It requests books on art, which will be put to use by the entire territory.

Publiczna Biblioteka Techniczna, Ministertwo odbudowy, ulice Górnoślaska 45, pawil. V. Warsaw, wants books and periodicals dealing with architecture, building, and city planning.

#### UNITED STATES BOOK EXCHANGE

The United States book exchange has received a three-year grant of \$90,000 from the Rockefeller Foundation. Acting as a national bureau for the international exchange of publications, USBE will collect, list and distribute research



material from and among libraries and institutions all over the world. Any recognized institution which maintains a library may participate in this exchange program.

USBE will accept for exchange purposes publications valuable for research in the humanities, the arts, history, science and technology. Although the principal emphasis will be on publications during the last fifteen years, works published earlier than 1934 may be admitted by special arrangement. Bound or unbound books, periodicals, documents, pamphlets and most other forms of publication, except newspapers, will be accepted.

It is intended that USBE should act as a clearing-house for information on libraries abroad still suffering as a result of war-damage. However, it hopes eventually to become a bibliographic center which will be able to offer information on a world-wide basis.

#### MUSEUM SERIAL PUBLICATIONS

The following list of museum serial publications, prepared by Ardelia R. Hall, Arts and Monuments Officer, Department of State, was submitted in response to Prof. Edwin Panofsky's letter in the Spring COLLEGE ART JOURNAL.

Baltimore. *Journal of the Walters Art Gallery*, published once a year.

Boston. *Bulletin of the Museum of Fine Arts*, published quarterly, \$1.00 a year.

Buffalo. *Albright Art Gallery Notes*, published three times a year, 75¢ a year.

Chicago. *Art Institute of Chicago Bulletin*, published for November, December, January, February, March, April-May, and September-October, \$1.00 a year.

Cleveland. *Bulletin of the Cleveland Museum of Art*, published monthly excepting July and August, \$2.00 a year.

Detroit. *Bulletin of the Detroit Institute of Arts of the City of Detroit*, published quarterly; *The Art Quarterly*,

published by the Detroit Institute of Arts.

Harvard University. *Bulletin of the Fogg Museum of Art*, published at irregular intervals, 20¢ a copy.

Honolulu Academy of Arts. *News Bulletin and Calendar*, published monthly for members. *Special Studies*, published intermittently.

Indianapolis. *The Bulletin of the Art Association of Indianapolis, Indiana—John Herron Art Institute*, published twice a year, 10¢ a copy.

Minneapolis. *Bulletin of the Minneapolis Institute of Arts*, published weekly from October to June, \$1.50 a year, single copies 5¢ and 10¢.

New York Metropolitan Museum of Art. *Art Bulletin*, published monthly from October to June and quarterly from July to September, ten issues. \$3.00 a year.

Pennsylvania University. *Bulletin University Museum*, Philadelphia, published quarterly, \$1.00 a year.

Princeton University. *Record of the Art Museum*, published twice yearly. No subscription fee.

Rhode Island School of Design. Museum of Art. *Museum Notes*, published monthly from October to May.

St. Louis. *Bulletin of the City Art Museum*, published quarterly, \$1.00 a year.

Smith College. *Bulletin of Smith College Museum of Art*, published annually, 25¢.

Toronto University. *Bulletin of the Royal Ontario Museum of Archaeology*, published irregularly.

San Francisco. *Bulletin of the California Palace of the Legion of Honor Museum*, published monthly, \$1.00 a year.

#### BINFORD MURALS UNVEILED

The mural paintings by Julien Binford, art instructor at Mary Washington College, were unveiled June 9 on the occasion of a preview of the new Greenwich Savings Bank Building at 3 West 57th St., New York.

### ART NEWS FROM COURRIER DE FRANCE

An International Exhibit of Contemporary Engravers was held at the Musée du Petit-Palais in May. Artists from thirteen foreign countries, including forty from the United States, participated.

The Gothic statues which adorn the three portals of the Cathedral of Reims are in danger of crumbling as a result of fire damage suffered during the 1st World War. The Historical Monuments Commission has decided that the most ancient statues should be taken down and preserved in a museum connected with the Cathedral, and that the badly damaged statues in the gables of the central and south portals should be replaced. Three solutions have been proposed for the problem of the Reims statues: to attempt to reproduce the original Gothic statues, to replace them with new modern statues, or simply to repair them and preserve them in their present state.

Henri Matisse has given his *Still Life with Pomegranates on a Black Background* to the City of Nice for the new Museum of Modern Art which is being organized in that city. This canvas was exhibited at the Pierre Matisse Gallery in New York, and is to be reproduced on a travel poster bearing the legend: "Nice—Work and Joy, Henri Matisse." From June to September a large exhibition of Matisse's most recent work will be shown at the Paris Museum of Modern Art.

A decision has been reached to add artists chosen outside the membership of the Institute and representative of modern tendencies in contemporary art to the juries for the Prix de Rome. It is hoped that this step will help to heal the rift that has existed for some time between modern artists and official art circles, and that more progressive policies and a trend away from academism will gradually take shape in the École des Beaux-Arts. Rouault and Céria

were among the non-academician members of the jury which recently chose twenty young painters who will submit canvases in the final competition for the Prix de Rome.

Repair work on the Cathedral of Amiens, damaged in the bombardments of 1944, has led to the discovery of a lower chapel, dating from the 12th century.

Paris may soon have a Cité des Arts, similar in conception to the Cité Universitaire. Plans now under consideration by the Municipal Council call for a series of pavilions providing studios for 200 French and foreign artists, to be built along the right bank of the Seine in the Hôtel de Ville quarter. Funds will be contributed by the City of Paris and by foreign governments which are interested in this project, notably those of the Scandinavian and South American countries, Canada and Egypt.

Louis Malleret of the French School of the Far East has made a report on Roman intaglios, gold medals and glassware discovered in the Mekong delta in Indochina, which prove that Roman commerce extended to that region in the early years of our era.

A group of 14th and 15th century frescoes has been discovered under a layer of whitewash in the Church of Saint-Didier at Avignon.

The second International Art Critics' Congress was held at UNESCO House in Paris from June 27 to July 3. The relation of art to society, the critic's responsibility to the public and to the artist, methods of cooperating with UNESCO, and present-day national trends were among the problems discussed at the meeting.

Bourdelle's widow and daughter have given the late sculptor's studios and garden to the City of Paris. The public may now visit the studios which contain 900 pieces of sculpture, 100 paintings and 1,500 drawings and watercolors by the artist. Eventually it is planned to

build a Bourdelle Museum, the central section of which will consist of the sculptor's house, studios and garden.

The French Historical Monuments Service has not yet replaced all the stained glass windows of the French churches which were taken apart, meticulously labeled and placed in shelters early in the war. However, much progress has been made in cleaning and, where necessary, restoring these treasures. The windows that are not yet in place were shown at a special section of the Salon des Décorateurs at the Grand-Palais in June.

A group of paintings presented to the Greek nation by 40 contemporary French artists, including Picasso, Marquet, Lhote and Braque, is being shown at the French Institute in Athens. These will constitute the nucleus of a hall of modern French art in the Athens Pinakothek.

A new Museum of Jewish Folk Art has opened in Montmartre.

Yvan Christ's architectural history of the Louvre and the Tuileries (Editions Tel, Paris), copiously illustrated with photographs and engravings, contains much little-known information, including the disposition of the parts of the Tuileries that survived the demolition of the old palace.

Raissa Maritain analyzes the art of Chagall in *Chagall ou Forage enchanté* (Editions des Trois Collines, Geneva).

#### EXPOSITION OF FLORENCE

The Exposition of Florence, commemorating the 500th anniversary of Lorenzo the Magnificent, is being held at the Strozzi Palace. Under the patronage of the Italian Republic, this exhibition reunites the works of the greatest masters of the Florentine Renaissance in their original setting. American contributors to this exhibition are the Metropolitan Museum, Boston Museum of Fine Arts, Fogg Museum, Wadsworth Atheneum, Museums of Cincinnati, Cleveland, Houston, Sarasota and Providence, Collections of E. Fowles, W. D.

Levinson, and A. E. Goodheart, all of New York.

#### FREE PRINT CATALOGUE

The Catalogue of the "Seventh National Exhibition of Prints Made During the Current Year" may be obtained free on application to the Publications Section, The Library of Congress, Washington 25, D.C. The exhibition of prints was held from May 1 to Aug. 1, 1949, at the Library of Congress.

#### BERLIN MASTERPIECES RETURNED

The following excerpt is taken from the Introductory Note by Ardelia R. Hall, Arts and Monuments Officer, to the "Returned Masterpieces of the Berlin Museums," in the *Department of State Bulletin*, Vol. XX, No. 513, May 1, 1949:

"The first two shipments of masterpieces from the collections of the Kaiser Friedrich Museum and the Nationalgalerie of Berlin, returned to Germany following a period of safekeeping in the United States, have been exhibited throughout the past winter at the Central Collecting Point in Wiesbaden, Germany. The final shipment of paintings, returned on April 23, 1949, will complete the collection of returned masterpieces in this exhibition.

"While the paintings were in the United States, the entire collection was displayed at the National Gallery of Art in Washington, D.C., to approximately one million people. A selection of the paintings was exhibited in a nation-wide tour of 13 cities to an additional 1,439,599. From this tour, a total of \$305,964 was received in admission fees. This fund for the relief of German children in the American zone is being administered, on behalf of Gen. Lucius D. Clay, by the Council of Relief Agencies licensed for operation in Germany.

"The paintings have been returned to the American zone by the Department of the Army in accordance with

the original plan announced from the White House that they would be restored to Germany as soon as favorable conditions for their proper care were assured. . . ."

Miss Hall reports that the paintings arrived safely at the Collecting Point and that the German museum staff were greatly impressed with the excellent packing. During the 44 days that the paintings were exhibited in the National Gallery, they were viewed by 964,970 people without admission fee.

#### **ARTISTS EQUITY BUREAU FORMED**

Artists Equity Bureau has been formed to handle personnel affairs of AEA members and particularly to assist in obtaining teachers for school and university art departments and divisions. A survey of some 1500 members is underway to determine their qualifications in the field of teaching. The information obtained will be available to any who wish to locate people for their staffs. AEA also offers a guest lecture service. Address inquiries to Daniel W. Millsaps, Jr., Director, Artists Equity Bureau, 767 Lexington Ave., New York 21, N.Y.

#### **COOPER UNION ANNIVERSARY SHOW**

In observance of Cooper Union's 90th anniversary, a section of the student show includes samples of student work produced in the early days of the school and enlarged photographs of studio activities in the 1870's and 80's. The exhibition of current work is arranged to trace the development of art students from their first through their fourth years in the various art field majors.

#### **PAINTINGS "LIFTED" AT OLD HOME WEEK**

(Reprint) Princeton, N.J., June 12 (UP)—Two Rembrandt paintings and a Degas pencil sketch were stolen from the Princeton University Art Museum during an alumni celebration of Old Home Week on the campus.

Police said someone apparently carried out the three pictures, valued at a total of \$11,800, frames and all, while the gallery was crowded with visitors.

#### **MET LENDING & REFERENCE COLLECTIONS CONSOLIDATE**

The Lending Collections and the Reference Collection of Photographs are being consolidated on the first floor of the Metropolitan Museum in close proximity to the Library. In order to effect the move, both of these collections will be closed through Oct. 3.

#### **PRINT & DRAWING COLLECTION AT ILLINOIS**

The Department of Art of the University of Illinois is forming a collection of prints and drawings. During the past year, 17 drawings and 26 prints have been added to the collection. These, together with the 21 paintings of recent art purchased from the 1948 and 1949 national exhibitions held in Urbana, greatly increase the University's permanent collection available for exhibition and educational purposes.

#### **SERVICE FOR ART PUBLISHERS**

Alan Delgado, 14 Bryanston St., Portman Square, London, W 1, offers his services to American publishers requiring information in Great Britain and other European countries in connection with their art publications. His experience, which covers every aspect of book publishing and book reproduction, will enable him to assist publishers with their individual problems. For example, he will obtain prints of works of art and permission from authorities concerned for their reproduction, will supervise color prints of painting, and will do editorial and research work on illustrated material connected with history and with contemporary life in Great Britain.

#### **CALIF. STATE FAIR ART SHOW**

Ned Green, secretary-manager of the California Fair, has announced that, approximately \$15,000 will be awarded in

prizes to the winners among the hundreds of artists whose work will be shown in the new Outdoor Art Gallery at the Fair grounds in Sacramento from Sept. 1 through Sept. 11. The Fair's top prizes of \$1,000 each will go to the winners of the competition in oil painting, conservative and modern. Judges for the show will be Reginald Poland, director of the Fine Arts Gallery, San Diego; Donald Baer, director of the Santa Barbara Museum of Art; Edward Biberman, Art Center School, Los Angeles; Able G. Warshawsky, Monterey artist; and Louis Siegriest, Oakland artist. Grant Duggins is art exhibit supervisor for the Fair.

#### BELGIAN SUMMER FELLOWSHIPS

Eleven stipends of \$600 each have been given Americans to attend the Summer School in the History of Art held in Brussels under the auspices of the Belgian American Educational Foundation, Inc., in cooperation with the Belgian Ministry of Education. The winners are as follows: Marilyn Aronberg, Washington University (St. Louis); Lorenz Eitner, Princeton University; Irene Gordon, Columbia University; Marie-Germaine Hogan, New York University Institute of Fine Arts; Jean Johnson, New York University Institute of Fine Arts; Irving Lavin, Cambridge University; Martha Leeb, instructor, Smith College; Earl Mueller, assistant professor, Duke University; Marvin Schwartz, instructor, College of the City of New York; Robert Wallace, New York University Institute of Fine Arts; and George Weber, instructor, Rutgers University Extension School.

#### LUKENS AWARDED CERAMICS MEDAL

In recognition of outstanding achievement in the field of ceramics, Glen Lukens, head of the ceramics department of the University of Southern California, was made the recipient of the Charles Fergus Binns Medal for 1949. The

award was presented in person to Lukens by Prof. J. F. MacMahon, dean of the New York State College of Ceramics at Alfred University, when the American Ceramics Society held its annual banquet at the Netherland-Plaza Hotel in Cincinnati, April 26.

#### THREE AWARDS IN ART OPEN

Trustees of the estate of Senator James D. Phelan have announced the 14th competition for awards "in literature and art, to bring about a further development of native talent in California." Three awards in art are open to competition by artists in the field of painting. Applicants must complete and submit the required forms to the office of the James D. Phelan Awards, 820 Phelan Bldg., San Francisco 2, Calif., on or before Aug. 12, 1949. The Jury of Award will meet Sept. 7 to make recommendation to the trustees regarding the successful candidates.

#### CANADA HELPS ARTISTS AND LIBRARIES

From the April UNESCO News Bulletin comes information that The Canadian Council for Reconstruction has allocated \$12,000 to France, \$10,000 to Italy, \$10,000 to Austria, \$12,000 to Western Germany and \$2,000 to Ethiopia to aid creative artists in those countries. The funds will be used to purchase equipment for professional painters, sculptors, writers, musicians, architects and workers in crafts.

#### RESTORATION FUND ESTABLISHED

The Plougastel Calvaire Restoration Fund, Inc., Room 2500, 63 Wall St., New York City, has been established to sell in the United States a limited number of the first French edition of *Défense de l'Art Européen*, by John D. Skilton, Jr., Monuments Specialist Officer with the Monuments, Fine Arts and Archives Section of the U. S. Army. Proceeds of the sale will produce a

small sum toward the restoration of the Calvaire. The Ministère de l'Education Nationale, Section des Monuments Historiques of the French Government, has estimated the total cost of restoration at 3,000,000 francs. Contributions for the restoration as well as orders for *Defense de l'Art European* (\$5 per copy) are being accepted at the above address.

### UNESCO COLOR REPRODUCTIONS

UNESCO is sponsoring a series of portfolios of color reproductions, the first of which has just been issued. This is devoted to the Florentine painter Masaccio. It contains 28 large color prints of the frescoes in the Brancacci Chapel, Florence.

Forthcoming portfolios contain reproductions of the frescoes in the Sistine Chapel, of early European ecclesiastical stained glass, and of lithographs by Pierre Bonnard. They will all be for sale at a low price. For further information write to UNESCO House, 19 Avenue Kléber, Paris 16<sup>e</sup>, France.

### AUSTRIAN PERIODICAL

Otto Demus, visiting scholar at Dumbarton Oaks, has asked that attention be called again to the Austrian art periodical *Österreichische Zeitschrift für Denkmalpflege* which the Austrian Monuments and Fine Arts Administration, Vienna, has published since 1947. This journal replaces the *Denkmalpflege* and is a bimonthly illustrated review, dealing with new discoveries in the field of medieval and post-medieval art and with the current restoration and rebuilding of artistic and historical monuments. Each issue contains at least one article by a foreign contributor. The price of a year's subscription is \$8.00 (U.S.). The periodical can be ordered directly from the publishers, Anton Schroll and Company, Wien V (Austria), Nikolsdorfergasse 9.

### LEONARDO DA VINCI REFERENCE LIBRARY

The Elmer Belt Library of Vinciana, located in a medical building at Wilshire Blvd. and Bonnie Grae, Los Angeles, is the most complete Leonardo da Vinci reference library in the United States, with a book list of 4000 entries. The only other Leonardo library in this country is the Lieb Memorial Library of the Stevens Institute of Technology in New Jersey.

Dr. Elmer Belt of Los Angeles, collector of the library, gave two Sunday lectures on da Vinci and his works at the Los Angeles County Museum in Exposition Park in connection with the large da Vinci exhibition on view there until July 17.

### ILL. STATE FAIR SHOW

The 3rd Annual Old Northwest Territory Art Exhibit will be held from Aug. 12 to 21 at the Illinois State Fair. Nine awards have been established totalling \$1500. Henry Hope, Indiana University, and Justus Bier, University of Louisville, will serve on the jury of selection and awards.

### MASS. ART CENTERS PROJECT

The Massachusetts Art Centers Project of the Student Artist Exchange is bringing 19 student and young professional artists from Europe and Canada to the United States for 14 weeks, from June 21 to Sept. 27. Following their studies in the Massachusetts art centers, the students will tour through New York, Philadelphia and Washington.

The idea for this international exchange of student artists in relation to UNESCO first took shape during the summer of 1948. At that time, a student participating in the U. S. National Student Association tour of Western Europe went to UNESCO House for advice about the development of a plan. He was encouraged and was directed to the U. S. Collegiate Council for the United



Nations. Upon conferring with the Collegiate Council officials, it was decided to carry out the Project under the auspices of their New England Region.

Office space is provided by the United Nations Council of Harvard. Student personnel to work on administration and fund-raising comes from U.N. Councils in colleges and universities in the Greater Boston area, including Harvard, Radcliffe, Boston University, The Boston Museum School, and Wellesley. Student committees in New York and Philadelphia are aiding in hospitality arrangements and fund raising.

The Massachusetts Art Centers Project is only one activity of the Student Artist Exchange. The 1949 Summer Program also includes sending two American student painters to France and a symposium on UNESCO themes to be held in September in Cambridge.

#### ART FESTIVAL AT PENN STATE

The second annual Combined Arts Festival was held at the Pennsylvania State College, May 4 to 21, 1949. The program included an architectural seminar led by Louis I. Kahn and a design demonstration by Ruth Reeves, textile designer, as well as numerous plays, modern dance recitals, musical presentations and exhibitions. "Poor Mr. Varnum," a musical review using the theme of Henry Varnum Poor's landgrant fresco, was presented by the Penn State Thespians.

#### WORKSHOP SCHOOL SYMPOSIA

The Workshop School of Advertising Art sponsored two symposia, "The Advertising Art Student—His Future in the Field" and "How Best to Prepare for a Future in Commercial Art," at the Museum of Modern Art. Artists and educators who made up the panels were the following: Lester Beall, designer and art director; Helen Hird, chairman of Art Department, N.Y. High School of Music and Art; George Krikorian, art director, N.Y. Times; Orestes S.

Lapolla, coordinator of the School Art League; Robert L. Leslie, Composing Room, Inc.; Al Parker, illustrator; James Monroe Perkins, artists' representative; David Stone Martin, artist; Robert Jay Wolff, chairman, Design Department, Brooklyn College; and Harry F. O'Brien, vice president, O'Brien and Dorrance. The discussions were led by John Wedda, design instructor at the Workshop School, and Milton Wynne, associate director of the School.

#### WEST COAST AESTHETICIANS

The Annual Meeting of the West Coast Division of the American Society for Aesthetics met May 12, 13 and 14 at the University of Oregon. The program included "Some Questions Concerning the Relationship of Contemporary Art to Its Culture" by Barnett Savery, University of British Columbia; "Expressionism and the Changing Standards in Contemporary Art" by Kurt Baer, University of California at Santa Barbara; "Toward a Definition of Art" by Ernest Mundt, California School of Fine Arts; "A Psychological Note on the Theory of Art as Play" by Catherine Rau, Dominican College of San Rafael; "Dream Paintings by Children" by Rachael Griffin, Museum Art School, Portland; "Aesthetic Size" by Bertram E. Jessup, University of Oregon; "Normative Aesthetics" by Karl Aschenbrenner, University of California; "On Communicating Taste" by William B. Holther, University of California; "Some Questions of the 'Artist's Intention' and the Work of Art" by Marguerite Foster, University of California.

#### ROME PRIZE FELLOWSHIPS

The American Academy in Rome has granted one-year fellowships, beginning Oct. 1, 1949, for independent work in the fine arts and Roman classical studies. Artists awarded fellowships are Peter Abate, sculptor, Brookline, Mass.;

Stephen Greene, painter, New York City; and Mitchell Siporin, painter, New York City. One fellowship in landscape architecture was given to George E. Patton, associated with Simonds & Simonds, landscape architects, Pittsburgh, Pa. Research in the history of art will be carried on by James S. Ackerman, New York City. Five fellowships in classical studies were granted to Lucy T. Shoe, who is on leave of absence from Mount Holyoke College, working as a member of the Institute for Advanced Study at Princeton; Otto J. Brendel, professor, Fine Arts Department, Indiana University; Emeline H. Hill, professor of Greek, Latin and Classical Archaeology at Wheaton College; Freeman W. Adams, graduate student, Harvard University; and Smith Palmer Bovie, instructor and graduate student, Columbia University.

#### TEACHING PORTFOLIOS

The Museum of Modern Art has published No. 1—"Modern Sculpture" and No. 2—"Texture and Pattern," the first in its new series of teaching portfolios. These are new visual teaching aids, designed for use in both creative work and in classes on the study of modern art. Each portfolio includes an introductory text and 40 plates in black and white reproduction which fit into an 11" x 14" cardboard slipcase. The series is being prepared by the Museum's Department of Circulating Exhibitions in cooperation with the Educational Program and well-known art educators.

#### BALTIMORE HOLDS 2ND ANNUAL SYMPOSIUM

"Designing the Modern Home," the Second Annual Symposium on the Contemporary Arts, was held at the Baltimore Museum of Art, May 6 and 7. Those appearing on the panel were Frederick Gutheim, moderator, Oskar Stonorov, Charles M. Goodman, Marcel Breuer, Ann Hatfield, Michelle Murphy, Eliot Noyes and Daniel Urban Kiley.

#### NEW DEPT. OF DRAWINGS & PRINTS AT WALKER ART CENTER

The John T. Baxter Memorial Collection of American Drawings, exhibited from June 9 to July 31, inaugurates a new Department of Drawings and Prints within which a number of collections may be developed. For the present, the drawings acquired or accepted will be limited to the 19th and 20th centuries, with emphasis on the work of living artists.

#### N.A.E.A. REPORT PUBLISHED

"New Progress in Art Education," a report on the National Art Education Association by J. B. Smith, head of the Department of Art, University of Alabama, is published in the Bulletin of the Related Arts Service, Vol. VII, No. 3, May 1949. Copies of this report may be obtained from the Service, 511 Fifth Ave., New York 17, N.Y.

#### N.Y. STATE HISTORICAL SEMINAR

The New York State Historical Association held the second of its annual seminars on American Culture from July 5 through July 15. Among the courses offered was "American Folk Art" which used as a setting the new permanent exhibit of American Folk Art recently opened in Fenimore House. The faculty includes Jean Lipman, chairman, and consultants Erwin O. Christensen, Holger Cahill, Nina Fletcher Little, Edith Halpert, and Alice Winchester.

#### EXHIBITIONS AVAILABLE

George Binet Gallery, 67 East 57th St., New York City, lists 10 exhibitions of original etchings, engravings, lithographs in Catalogue No. 1 and 10 exhibitions of modern French prints in Catalogue No. 2 which are available for loan. The gallery will supply catalogues upon request.

The American Federation of Arts has

prepared the first of a series of Museum exhibitions which will be available for 3-week periods beginning in the fall and winter of 1949. This series contains "Twentieth Century Watercolors" from the Art Institute of Chicago, "Romantic Realism in Nineteenth Century American Painting" from the Brooklyn Museum, "Masters of the Barbizon School" from the Cincinnati Art Museum, "Rugs from the Ballard Collection" from the City Art Museum of St. Louis, "Twenty-Five American Watercolors" from the Cleveland Museum of Art, "Lifar Collection of Ballet Designs and Costumes" from the Wadsworth Atheneum, "Twenty-Five Paintings from the Whitney Museum of American Art," and "Japanese Prints" from the William Rockhill Nelson Gallery of Art, Kansas City. A list of exhibitions available for booking through September at special rental fees has been prepared. Inquiries should be addressed to Mrs. Anne-marie Henle Pope, assistant director in charge of the National Exhibition Service, The American Federation of Arts, 1262 New Hampshire Ave., N.W., Washington 6.

#### "RUBENS" FILM AVAILABLE

A new motion picture on the work of Peter Paul Rubens has been acquired for American distribution by the Interfilm Corporation in association with Discina International Films. The 45-minute documentary film, produced in Belgium late in 1948, reveals the highlights of the painter's career.

The Interfilm-Discina acquisition includes the 16mm. rights as well as the 35mm. rights, which will make "Rubens" available to libraries, colleges and museums throughout the country.

#### FRICK COLLECTION SYMPOSIUM

A Graduate Student Symposium on

Art and Archaeology was held at the Frick Collection in New York on Saturday, April 2. This meeting was a continuation of similar programs arranged by the Frick Collection in 1940, 1941 and 1942, but which were necessarily curtailed by the war. The speakers were advanced graduate students in fine arts and archaeology from a group of eastern universities. Invitations to attend the conference were sent to the art departments of universities and colleges as well as art museums in the eastern states. The purpose of the Symposium was to broaden the educational program of the Frick Collection and to give graduate students in this area an opportunity to meet one another and to discuss problems of mutual interest.

#### COPIES OF CAMERA WORK AVAILABLE

Sets or parts of sets, or certain single issues of *Camera Work* are available, according to an announcement received from an American Place, 509 Madison Ave., New York 22, N.Y.

Certain single plates from *Camera Work* are available to complete sets. There are also several large and small photogravures by Stieglitz as issued for *Camera Work* available. Inquiries should be addressed to Doris Bry at the above address.

#### FLORIDA STATE U. SEMINAR

From April 4 to April 23 the John and Mable Ringling Museum of Art in cooperation with the Florida State University presented its Second Annual Seminar in the history of art in Sarasota, Fla. The subject of this year's course of study (two lectures daily, movies, exhibitions, tours, social events) was American Art from the period of colonization to the present.



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# book reviews

W. VOGELSANG: *Rogier van der Weyden's Pieta. (Form and Color)*, eight-color reproductions, 16 pp. text. New York, 1949, Harper & Brothers. \$2.50.

OLIVER MILLER: *Gainsborough. (Masters of Painting)*. 72 pp. text, 9 full-color, 32 half-tone reproductions. New York, 1949, Harper & Brothers. \$2.50.

EDMUND SCHILLING: *Albrecht Dürer Drawings and Water Colors. (Master Drawings)*. 80 pp. text, 56 plates in heliogravure, 1 full-color frontispiece. New York, 1949, Harper & Brothers. \$2.50.

JEAN LEYMARIE: *The Drawings of Degas*, 11 p., 24 pl. New York, 1949, Continental Book Center. \$2.50.

Each of the first three of the above books is a "first" in a new series of Harper's new *Art Library*. The most remarkable of them, devoted to the most perfect reproductions of exact size color-plates of details made in the Netherlands directly from the original painting in the Mauritshuis, introduces a series called *Form and Color*. It is to be continued later in the year by equally analytical reproductions and equally authoritative commentaries on Botticelli's *Nativity* (London National Gallery) and Ruben's *Battle of the Amazons* (Munich, Aeltere Pinakothek). The fidelity of the Dutch color plates has to be seen to be believed. The text by Dr. Vogelsang of Utrecht is to the point. The most astonishing thing about this and the other two books is the radically low price of each volume.

Except for the same low cost, the

*Gainsborough*, which is the first of a series on *Masters of Painting* soon to be followed by a Vermeer, and the *Albrecht Dürer Drawings*, the first of a series of *Master Drawings* in which Dutch seventeenth-century masters and French eighteenth-century masters are promised us for the near future, are books of a somewhat different kind, more like the conventional artist's monographs and falling in between the massive tome for the specialist and the cheap popularizing art book. In both there is more text; there is a larger number of monochrome and a proportionately smaller number of color reproductions. The *Gainsborough*, an excellent text by the art critic of the *Manchester Guardian* and the *London Sunday Times*, has nine fine color plates. The Dürer volume, unfortunately, has only one—the well-known Hare. How greatly would one have appreciated, instead, a brand new color reproduction of the "Weyher Haus" watercolor in the British Museum, of which only one unsatisfactory color-lithograph is available in one of Lippmann's monumental tomes but of whose positively stunning splendor the heliogravure (35) in Mr. Schilling's book gives no adequate suggestion at all. This is a bit disappointing. No doubt the monochrome plates are good enough, such as they are, and one of them (10) is better than any other that was ever published; in fact, it is superior even to the original drawing in the Printroom at Basel. I am referring to the early costume study of a Venetian woman, which has been here reproduced from a photograph taken by ultra-violet light which brings out the black pen strokes that are hardly visible in the much faded original. Moreover, Dr. Schilling has made an unusual selection from the enormous lot he had to choose from. There are surprises even for the intimate student of Dürer: the Greyhound (16), the Heron (36), the Scales (31), the

Hely Family in a Room (30), and, above all, the Madonna with two Angels, of 1511 (32)—what a delicate gem of an open air study in an almost translucent pen-and-ink technique! But, on the other hand, Dürer happens to have been such a unique colorist even when he was drawing with silver point, with chalk and charcoal on colored paper, with colored inks on vellum, or in his water colors that it seems a pity to find nothing of that in the illustrations. Be that as it may, Harper's *Art Library* is one of the most exciting things that has happened in years in the art book publishing business. There is nothing else of this quality at this price available. The explanation is that the original plates were made in Europe, that is, for far less than they could have been made for in this country.

*The Drawings of Degas*, the first volume of a new Art Pocket Series, was entirely made up and printed in France. It is related to the Harper books by a similar purpose and an equally low price rather than by quality. The reproductions are facsimiles of original sketches of great decorative charm, some of them drawn with thin oils on paper or Bristol board of striking colors—cerulean, verdigris, peach, etc. But for all the superficial enjoyment they offer, the size and the selection of the pictures are unsatisfactory. The plates are too small to do justice to Degas, and the choice of twenty-four is too limited in regard to subject matter and period to gratify the serious student of Degas. The slim booklet with its paper cover reminds one of those souvenirs for tourists with which the Parisian book market was glutted before the war. And so does the introductory text, which is a thin *causerie* that one does not care to read a second time; not even the proof-reader seems to have cared to or he would have deleted the error in the last paragraph on the fourth page: "His hands . . . never fattened."

OCKAR HAGEN  
*University of Wisconsin*

STAMO PAPADAKI, ed., *Le Corbusier, architect, painter, writer* (Essays by Joseph Hudnut, S. Giedion, Fernand Léger, J. L. Sert, James Thrall Soby). 152 p., ill. New York, 1948, Macmillan. \$7.50.

This attractive book summarizes the work of Le Corbusier in the fields of architecture, "interior equipment," city planning, and writing. It is made up almost entirely of a carefully chosen, well arranged series of illustrations. There are brief, informative essays about the various aspects of Le Corbusier's work by Dean Hudnut, Sigfried Giedion, J. L. Sert, and James Thrall Soby. At the end of the book there is a brief note about the "Modulor" which is intended to assist designers of all kinds in achieving harmonious relations. Although it has been considered of doubtful value by some, it has unquestionably helped Le Corbusier in the development and "rectification" of his own designs. Finally, appendices include a biographical chronology, a complete list of works, and a full bibliography of books by and about Le Corbusier.

The most interesting sections of the text are those by Fernand Léger and by Le Corbusier himself. Léger in his essay, *Color in Architecture*, which unfortunately is somewhat too short, shows a feeling for effective verbal expression. Although some of the illustrations are too small and blurred to be very meaningful, most of them are of good quality. Short captions help to explain the significance of the works chosen for illustration.

The book will be useful for students, especially for those to whom French is Greek. It would have been even more helpful if it had included all of the buildings executed by Le Corbusier. A somewhat fuller discussion of the illustrated examples would have been welcome, and it would have been valuable to have included Le Corbusier's specific comments, scattered through his books, about his own works. Considering the purpose of the book, however,



it was justifiable to give the least attention to Le Corbusier's writing. Less than a dozen pages represent the multitude of books which he has published. It would be possible to make another anthology composed entirely of selections from his profuse and influential literary production.

It would have been interesting to see some recent, unfamiliar photographs in place of those which have been reproduced so many other times. Students would like to have some information, also, about the present condition of the various buildings and about questions of maintenance.

Nevertheless, Papadaki has done a useful service in putting together all this related material in a convenient form.

FRANCIS E. HYSLOP, JR.

*The Pennsylvania State College*

WALTER ERBEN, *Picasso und die Schwermut*, 47 p., 15 pl. Heidelberg, 1947, Lambert Schneider.

In this highly interesting essay Erben attempts to interpret the very complex art of Picasso by means of one theme which he traces through Picasso's many periods. He feels in all of the painter's work a sense of doom and despair. He finds the same motifs of solitude and melancholy recurring in ever-changing form. The formal changes of Picasso are interpreted as manifestations of a restless and despondent personality that needs to destroy the old in order to create the new, continually searching from perception to perception.

Early, still realistic pictures depict man outside his milieu in "timeless solitude." The figures of the clown and the harlequin, existing on the periphery of bourgeois society, recur as symbols of loneliness. The blue and rose periods represent man as the puppet of fate without will, desire, or hope. After a rather brief concern with formal values in his cubist period, Picasso again emphasizes content in his classical period and shows man in the dramatic tension

of Greek tragedy. *La Danse* (1925) from his post-cubist period is interpreted as the modern rendition of the Dance of Death. Then, in his "bone period," he turns to the skeleton as the ultimate symbol of eternal desolation. *Guernica* (1937) is considered the climax of Picasso's scenes of tragedy and doom. It represents the victory of death, symbolized by the bull, over life, symbolized by the horse.

The illustrations are chosen quite arbitrarily to prove the author's thesis. He almost completely neglects Picasso's contribution to modern form in painting. He slights the several phases of cubism and fails to see that Picasso's greatness lies in the identity of form and content in his work. This essay, though insufficient as an analysis of Picasso's painting, constitutes a highly stimulating and intelligible interpretation of the emotional causation of much of Picasso's work.

PETER SELZ

*Chicago, Illinois*

LÁSZLÓ MOHOLY-NAGY, *The New Vision and Abstract of an Artist*, [Documents of Modern Art], 4th revised edition, 92 p., 81 ill. New York, 1947, Wittenborn, Schultz, Inc. \$3.00.

For the use of teachers in art schools as well as for art historians, no matter what their philosophies or preferences, this may well become the ideal edition of Moholy-Nagy's principles of design. Added to the *New Vision* is *Abstract of an Artist*. The latter is an autobiographical confession of faith, the story of an artist's struggle to the light. It is such a document that can be used by teachers as a contrast, extension, and vindication of the eloquent plea for contemporaneity made by Louis Sullivan in his *Kindergarten Chats*, also available in this series.

For this edition Mr. Walter Gropius has written a *Preface* and an *Obituary Note*. In the former, Mr. Gropius concludes that the *New Vision* "has proved

to be more than a personal credo of an artist. It has become a standard grammar of modern design." This work was first published in 1928. I feel sure that teachers of the more recent art history will agree that some of the theory and much of the practice of art in the 1920's have become curiously old-fashioned, painfully narrow to our minds and hearts. After 1935 there is, in architecture and design, a relaxation from severity and simplification. The result is that the art of the 'twenties now looks dated, oddly old-fashioned, too proud of its limitations. A rereading of the *New Vision* confirms the belief that it is certainly more than a tract for the times in which it first appeared. What Moholy-Nagy laid down as a way of work for his classes is basic for all students of art. He has left us a fundamental grammar of design, fit not only for child-like preoccupation with fragments (as some would have you believe) but for a range of original, adult expression of reassuring scope. Moholy-Nagy's concentration on the essentials of a teaching program in modern design was never a feverish search for mechanics; as man and artist he was much too human to subject either himself or his students to inhuman drill. What he had to offer and what appears in this book was something like Baudelaire's appreciation of what we call commonplace. In his review of the *Salon* of 1859, Baudelaire asks if there is anything more charming, more fertile, and of a more positively exciting nature than the commonplace. What makes it so attractive is its capacity for new translation into wonder beneath the hands of the craftsman with a conscience. A rereading of *New Vision* will confirm the impression Mr. Moholy-Nagy made on all who knew him: it marks him as profoundly orthodox in his approach to art and life. He is radical only because he gropes, as all of us should, for the roots of meaning and performance.

The book includes biographical notes, a bibliography of Moholy-Nagy's publications, and a satisfactory index. The

format (in keeping with the other issues in this series) is attractive. *The Abstract of an Artist* is illustrated with reproductions of thirty-seven of the artist's works. They cover his achievement for thirty years, from 1916 to 1946, the year of his death. Whoever professes an interest in modern art ought to know this book by heart. Like its author, it deserves to be cherished.

JOHN FABIAN KIENITZ  
University of Wisconsin

F. SAXL and R. WITTKOWER, *British Art and the Mediterranean*, 172 p., incl. 632 ill., London, 1948, Oxford University Press. \$17.50.

The varying and recurrent forces of continental and Mediterranean influence, so vital in the formation of some of the principal phases of British art, come brilliantly to light in this profoundly revealing study. Modestly published as a "picture book," it is based on a photographic exhibition organized by the Warburg Institute in 1941. "At a period when inter-European relations were disrupted by the war, it was stimulating to observe in the arts of this country the age-long impact of the Mediterranean tradition on the British mind" (preface). While it is true, as the authors say, that many volumes would be required to present the subject adequately, the form which they have chosen has its own distinct advantages. A wealth of concentrated research is condensed in their text; written in language easily comprehensible to the lay reader, it is soundly instructive even to the specialized student of English arts, letters and history. That the latter should be true will come as no surprise to those already familiar with the work of the Institute (now part of the University of London), which is dedicated to the study of "the survival and revival of classical antiquity in art, life and religion." The integration of such rarified erudition into a book of "popular" character is itself an achievement too in-

frequently attained and too often considered impossible.

In scope the volume spans the art and thought of Britain from prehistoric to modern times in eighty-six sections—practically in the form of exhibition panels—with thoughtfully proportioned cultural-historical and subject divisions. Each part contains a well-written, pithy introduction and judiciously selected illustrations (of really decent size) with careful identification and short comment. Not only are many new photographs used, but the abundance of excellent details and exciting enlargements communicate the theme with an eloquence worthy of the text. It thus becomes not only a book but an exhibition preserved—one in which we can study the "labels" and objects at our leisure. Here, indeed, is a new type of book and an ideal model which, one hopes, may inspire others.

It would be impractical to enumerate all the sections but a few are here cited to give the reader some idea of the rich dimensions encompassed by this work: Mediterranean Traces in Prehistoric Britain, Celtic Transformations of Classical Forms, The Transmission of Ancient Magic and Science, Humanistic Script in England, Artistic Contacts with Italy in the Reigns of Henry VIII and Elizabeth, The Impact of the Baroque, English Caricature and its Italian Ancestry, The Grand Manner, The Loosening of Classical Ties in Modern Times, etc. One suggestion might be offered which would make the book even more useful. Brief bibliographies corresponding with each section would help the uninitiated, once aroused by the text, to pursue his new interest. A single exception to the scrupulous editing of this volume is the reversed printing of figure 51c. This book may be used to great advantage at all levels of academic instruction in the humanities.

HARRY BOBER  
*Queens College*

IONA PLATH, *The Decorative Arts of Sweden*, 246 p., ill. New York, 1948, Scribners, \$10.00.

Unfortunately the title does not suggest the actual contents of this often informative and visually entertaining volume. With the exception of a few sections dealing in a somewhat summary fashion with the contemporary art-industrial production of Sweden, it is wholly concerned with what are generally called the folk arts. Granted the richness of this field, which is so well covered by the collections of the Nordiska Museum and the reconstructions of Swedish folkways in the open-air museum of Skansen, the book does not by any means adequately represent the whole of Swedish attainment in the decorative arts.

The folk art enthusiasts and the proponents of the home-craft movement have already had such a good inning in Scandinavia, as elsewhere, that visitors to these countries and particularly Sweden have been led to believe that the matter ends there. This is far from the truth and not too complimentary to Sweden's artistic resources. Therefore, anyone acquainted with the individuality and refinement of the more aristocratic decorative arts of Sweden—the furniture, ceramics and metalwork of the eighteenth century, the glorious bronzes of her Viking age and her achievements in the later middle ages when southern Sweden, and particularly Gotland, was one of the main centers of Hanseatic culture—will be keenly disappointed at the lack of regard paid these things in any volume which in title proposes to cover the whole subject.

The author deals rather fully with the home-craft textiles of the various Swedish provinces and with the fascinating and colorful painted wall hangings about which all too little is available in published form. Her treatment of metalwork—save as costume ornament—and of furniture and the woodcrafts in general leaves, however, much to be desired. Though the subject has been

well covered in other publications, Sweden's contemporary industrial arts are here far from being well represented. In the reviewer's judgement, the selections made are often unfortunate.

Quite properly, the material is presented in the form of illustrations with a minimum of text. While giving a good deal of information at times, the text is not well organized and is apt to dwell on secondary ideas to the detriment of basic relationships. The necessity of producing a maximum of illustrative material at a minimum of cost has led to a most unfortunate scamping of quality. In very many instances the clouding of essential detail makes the illustrations almost worthless for study. The adequacy of most of the color plates is also very questionable since they exaggerate the garishness to which all peasant art is prone by their scant attention to the very important factor of value.

While undoubtedly serving a useful purpose within its limited scope, one cannot escape the conclusion that the volume does not measure up to its intent. In these days where soaring costs are making publication of such material increasingly difficult, such a falling short is doubly regrettable since it may be an obstacle to a more adequate publication in this field.

MEYRIC R. ROGERS  
*The Art Institute of Chicago*

WOLFGANG BORN, *Still-Life Painting in America*, xiv + 54 p., 135 pl. (1 in color), New York, 1947, Oxford University Press. \$7.50.

CLARENCE P. HORNING, *Handbook of Early American Advertising Art*, xlv + 172 p. of illus. + 4 p. appndx. New York, 1947, Dover Publications. \$7.50.

Mr. Born's book is a general summary of still life painting in America, the first specifically limited to this field. It is a picture book, but also contains an extended essay divided into eight short "chapters," enlarged considerably

from the author's article, "Notes on Still-Life Painting," which appeared in *Antiques* a year earlier.

The book, as the author hopes, suggests fruitful fields for further detailed study. Chapter II, on the ubiquitous Peale family, titled "In Quest of the Object," and Chapter V on William M. Harnett, "The Style of Trompe l'oeil," are more solid than the other chapters, probably because of the preliminary study already made by others on these artists. Scholars, although regretting the absence of an index, will find helpful directional leads at the rear of the book in the four-page section of "Notes." American art historians will also find brief information in Chapters IV and V on several new names: Joseph Biays Ord (1805-65), John F. Francis (1810-85), Severin Roesen (fl. 1860's), Goldsborough [J. G.?] Bruff (1804-83), and Morston Constantine Ream (1840-78).

From a scholarly point of view, the work will, because of its nature, undoubtedly be supplanted in time by a more careful and more extended study. It contains a number of broad generalizations which one suspects time will show inaccurate—generalizations which the author has undoubtedly used for convenience. The concluding one page chapter, "Summing Up," would be better omitted, since the book is assigned as an introduction, and, with but forty-three other reading pages, it is not really needed.

Similar to the above as a good general introduction to the subject, the *Handbook of Early American Advertising Art* contains a short forty-five-page introduction covering the beginnings of advertising in Colonial days, and dealing with directory and newspaper advertising, wood engraving, topographical design in early advertising art, and the new advertising forms which developed in the period between 1840 and 1865.

One hundred seventy-two pages of plates carry reproductions of early art

forms used in printing; for convenience they are arranged by subject matter: animals, buildings, eagles, flags, horses, ships, etc., with twenty-six pages devoted to early alphabetical type-fonts. The appendix contains four pages of notes and a valuable check-list of early books of specimen type.

Both works are issued in similar size and format, though otherwise unrelated. Both are attractively printed in good readable type, and illustrations in each are well chosen and well produced. Each work will be found valuable as introductions to their respective fields.

JOHN DAVIS HATCH, JR.  
*University of Oregon*

ROBERT G. MCINTYRE. *Martin Johnson Heade* (1819-1904): 71 p., 24 pl. New York, 1948. Pantheon Press, \$3.75.

From the standpoint of art history the subject of this brief biography is a competent rather than a startling painter. It is not improbable that his reputation, which is based upon quiet landscapes often showing the pink and purplish glows of sunset, and upon more exotic pictures from South America showing hummingbirds and orchids, would be considerably increased if more of the latter sort of paintings could be turned up. In the present state of our knowledge Heade's humdrum landscapes outnumber the orchid-and-hummingbird pictures over three to one.

Mr. McIntyre, head of the Macbeth Gallery, New York, attracted by Heade's landscape in the exhibition, "Romantic Painting in America," put on by the Museum of Modern Art in 1944, decided to find out more about him than the reference books give. The author fortunately came to know the painter's nephew in Lumberville, Pa., Heade's birthplace. This nephew and two other relatives gave Mr. McIntyre facts which he has woven into a more complete biography than anything yet published.

The most important part of Heade's

life was his trip to Brazil, 1863-1864. The score of hummingbird paintings which he then executed for the projected but never published "Gems of Brazil" were bought in London between 1865 and 1885 by Sir Morton Peto, a railroad contractor. In the section of his book entitled notes, Mr. McIntyre says that two flower paintings by Heade which had been purchased from Peto were described in a letter to the Brooklyn Museum by the Englishman who owned them in 1917 and that they were subsequently sent from England to New York. Since Heade's ambitious trip to Brazil was to paint its hummingbirds, of which there are more than a hundred varieties, one can readily understand that he was facing a task. It was unaccomplished not because there were a hundred varieties, but because, though he had the patronage of the Emperor of Brazil, Dom Pedro II, whose good friend he was, and though he had obtained a sufficient number of subscribers for the book of prints to be made from the twenty paintings completed by 1864 difficulties were experienced in making the chromolithographs. We do not know whether Heade painted the other eighty species of hummingbirds.

Mr. McIntyre points out that Heade was his own man, but this painter was in reality influenced by the enormous interest in natural science. He grew up in the age of Darwin, Agassiz, and Audubon, when Humboldt's Latin-American travels and "Kosmos" were setting the fashion for trips to South and Central America. His closest artistic friend was Frederick E. Church, a great traveler, equally at home in arctic wastes or in Palestine. Church may have suggested Heade's going, after the Brazilian trip, to countries like Colombia and Nicaragua, where Church himself had already been. Heade took a gun along and did some collecting of bird skins, probably with the purpose of sketching. Only as this review was being prepared, a specimen of a Central American cuckoo, with the tag "M. J.

Heade, Central America, 1866," was discovered in the National Museum by Dr. Friedmann, its Curator of Birds.

Technically, perhaps, Heade may have been his own man. Though his birds are classed for quality with Audubon's, the comparison from both the scientific and the artistic points of view is unequal. Heade, as far as the record goes, painted only one type of birds; Audubon painted all the North American birds that were known to him. Heade painted the hummingbirds more or less naturalistically, and set them in a scenic arrangement the way a curator of birds would; Audubon was always much more interested in pattern and line.

Heade's landscapes, with the exception of two or three high spots, are competent but not exciting. In workmanship they do not equal those by Kensett or Church; in imagination they are somewhat deficient. The high spots, however, are remarkable, and they parallel the very best of Kensett, such as *Coast Scene* of the Wadsworth Athenaeum. Heade's *Approaching Storm: Beach Near Newport*, which now belongs to the Karolik Collection, soon to be shown by the Boston Museum (the proud possessor of two dozen Heades that the present reviewer has not yet seen) is, judging from the photographs, the highest spot. But this high spot leads to the sobering conclusion that, though in this picture Heade's gifts found their fullest expression, his imagination was rarely so activated.

Despite an understandable tendency to overvalue Heade's work, Mr. McIntyre has signalized the important paintings. He has brought together a great deal of interesting data, which he himself modestly calls meagre but much of which he has dug up. This should be, as the author hopes, a stimulus to further research.

JAMES W. LANE  
National Gallery of Art

LUDWIG VON BALDASS, *Conrad Laib und die beiden Rueland Frueauf*, Vienna,

Anton Schroll, 1946, 75 pp. 157 ill., 5 color plates. \$3.75.

Books are arriving again from Anton Schroll in Vienna, the publisher of the fine Albertina reproductions, the Vienna school of art history, of Schlosser, Dvořák and Meder, and of the deluxe editions of Baldass' book on *Hieronymus Bosch* and Dvořák's *Peter Breughel*.

The series under present discussion is of handy, quarto size and seems to have been inaugurated in 1938 with Otto Benesch's monograph on *Altdorfer*. I have had the opportunity of examining one-third of the approximately thirty monographs which are announced on the paper jacket. It can be said that all of them are generously and well illustrated. Although in some instances the text is printed on inferior paper, the illustrations are not spared either in quantity or in quality; the details are numerous and fine. As a matter of fact, the worth of many of the volumes lies in their reproductions alone, as in the case in the book on Verrochio edited by Leo Planiscig, were the text is nothing but a short introduction and of little interest to anyone but the most innocent layman. In other instances the text actually offers new and interesting material, as in Joseph Gantner's *Konrad Witz*.

The series is compiled by well known scholars, Karl M. Swoboda (*Peter Parler*), Kurt Gerstenberg (*Tilman Riemenschneider*), Eberhard Hempel (*Michael Pacher*), H. Bodmer (*Bernini*), A. E. Brinkmann (*Watteau*), and Leo Planiscig (*Ghiberti, Donatello, Seignano, Della Robie, Verrochio*), who, as mentioned before, limits himself to popular introductions.

One of the volumes of this series which definitely goes beyond the category of an attractive and reasonably priced picture book is Baldass' story of Conrad Laib and the two Frueaufs. The text constitutes an excellent and original contribution. One of its virtues is that the author sees his artist not only as a part of German painting in the fifteenth



century but also as part of the general European pattern. The sources of Laib's style are explained in terms of his native Salzburg tradition which is still reminiscent of the idealistic and fluent style and just awakening to the new, more realistic phase where garments accumulate and break on the ground. Out of these roots Laib develops his masterpieces (the Crucifixions of 1439 and 1457 in Vienna and Graz), which display a powerful plasticity, achieved by almost geometric volumes; even the space is created by the addition of these volumes rather than by other indications of depth. Baldass points to the Master of Flemalle for the realism of the volume and to the Altichiero for the crowded arrangement. Realizing all the regional differences, he compares Laib's tendency towards monumentality with the contemporary Castagno and recalls Gentile da Fabriano for his narrative richness. A great advantage of the book is that its reproductions include the illustrations of the comparative Flemish and the Italian material. Another merit is the fact that the reader becomes aware of Laib's German contemporaries, Stephen Lochner, Hans Multcher, Konrad Witz, all of them so individual, and locally conditioned, that each of the figures is more easily isolated from the other than connected. It can be said that Baldass, by explaining Konrad Laib's artistic personality, high-lights the most important phenomena of the first half of the fifteenth century.

The most rewarding part of the book, concerned as it is with three masters, may well be the one dealing with Rueland Frueauf the Elder. While he also grows from the Salzburg and Laib tradition he is differentiated from the older master by a new, Flemish influence, stemming from Roger van der Weyden. It is a fine painter of great sensitivity and force who emerges. He is neglected and underestimated possibly because he is overshadowed by his great contemporary of southern Germany (Tyrol), Michael Pacher. In Frueauf's master

work, the panels of the folding altar of 1490-91 in the Vienna Museum, the rhythmic grouping of his figures is of striking beauty and power. The bold sweep of their garments and the sharp delineation of the characteristic types of his plastic actors are brought out beautifully in detailed photographs. If the name of the painter were unknown, he would probably be called the master of the beautiful hands. In their graceful nobility, they form moving patterns which enhance the serious sensitivity of the figures themselves. There is a quiet grandeur in these pictures when compared with the fragility of the contemporary Schongauer or with the dramatic Pacher, who, oriented towards Italy as he was, created compositions in space rather than linear measure. At times, the sharpness of his characterization can be compared with the elder Holbein and the economy of his spatial background with Bartholomeus Zeitbleom from Ulm. Yet, the older Frueauf, whose background derived from the Netherlands, like Schongauer or Zeitbleom, creates a monumental style of his own, combining the spiritual nobility of Roger with the forceful plasticity of the Master of Flemalle.

Before presenting Frueauf the Younger, Baldass also discusses a minor master from the entourage of the elder Frueauf, the master of Grossgmain. Then, he shows the connection of the younger Frueauf with Conrad Laib's tradition, as well as that of his father's, especially in the type of figures which he uses. But these figures are slender, his composition looser, his space deeper. His irresistible charm lies in the romantic scenery which creates a sense of depth or enclosure. It is this quality of romantic mood which Boecklin admired in the younger Frueauf. The best known work of this master from Passau—his father was already active not only in Salzburg but in Passau—is the charming set of panels telling the legend of St. Leopold, preserved in Klosterneuburg. Fairy tale-like figures move in

intimate landscapes filled with rocks and trees and castles. Their miniature quality is brought out in the illustrations in color. Indeed, at least one Flemish miniature forms the basis for a seemingly most natural-observed locale. In contrast to Frueauf the Elder, the younger is a charming rather than a great master, who already reaches into the XVI century. Baldass points out that he is a master between two great generations and not entirely representative of the main tendencies of German or for that matter European trends.

The merit of the book consists not only in the treatment of the three worthwhile masters but also in its organization. The text, without footnotes, is followed by annotation to the plates containing factual, documentary and bibliographical information. The main literature is given separately, followed by the generous number of illustrations.

FRANCES G. GODWIN  
*Queens College*

OTTO BENESCH, *Venetian Drawings of the Eighteenth Century in America*. 41p. 57pl. New York, 1947. H. Bittner. \$15.00.

The study of drawings is the step-child of college teaching. For every student who wishes to gain insight into the genesis of a work of art or who wants to familiarize himself with the "handwriting" of an artist, the acquaintance with drawings is important and pleasurable. The spontaneity of drawings, the progress from the "pensiero" to the "modello", the changes and variations which reconnect the finished product with the stream of time, all of these features make the study of drawings meaningful. Only in recent years have books been produced in America which deal with drawings. Among them Italian drawings take an important place and Venice can claim a leading position among the various Italian schools. We owe to Hans and Erika Tietze the volume on *Venetian Drawings of the Fifteenth and Sixteenth Centuries* to which now can be added the present volume by

Benesch dealing with the glorious finale of the eighteenth century. There is, however, a difference between the two publications since the Tietze book is a *catalogue raisonné* aiming at completeness whereas the book by Benesch presents only a selection. Even in this limited scope it is the first of its kind on the subject. How much still remains to be done may become evident by the fact that in the San Francisco Bay area alone there exists a whole room full of drawings by the two Tiepolos and the Guardiis at the Stanford University Art Gallery and drawings by Belotto and Piazzetta at Mills College, none of them mentioned by Benesch.

However, it is perhaps better to open the field first by an exploratory volume which addresses the layman, the artist, and the student and introduces them to one of the great epochs of draughtsmanship.

The present volume deals mostly with the leading masters: Ricci, Piazzetta, the Tiepolos, the Guardiis. Just as a Rembrandt has studied the drawings of Titian, so the Tiepolos studied the drawing of Rembrandt. The exchange between these most spontaneous draughtsmen brings about the richest orchestration in this field and bespeaks the internationalism of Baroque Art. In fact all European art styles (including the manners and mannerisms of today) are international in scope and only the origins are national.

Fortunately the author's superior connoisseurship is matched by his talent as a writer. His description of the drawings and the various techniques is full of controlled enthusiasm. His attributions are all convincing, as are his efforts to date the Tiepolos' drawings, a most difficult enterprise. How useful such a publication as this can be may be illustrated by the fact that in Hadeln's volume on Tiepolo's drawings, not one of those in the United States had been published.

This beautifully printed volume, with its equally beautiful reproductions, equal to other fine volumes in this field pub-

lished by Bittner, belongs on the book shelf of every library and museum, and can decidedly enrich any course on Baroque art.

For the college student and the average mortal one could wish that in time less expensive books on art could be produced in this country, which, smaller in size with lighter paper, would make up in the equality of the reproductions what they might lose in "deluxe" appearance. And, by the way, beautiful books are not always the large and expensive looking ones.

ALFRED NEUMEYER  
Mills College

*Drawings by European Masters of the XVth to XVIIIth Centuries from the Albertina* (Introduction by Walter Ueberwasser) [Iris Books], 29 p. 19 pl. + 9 ill. in the text. New York and Toronto, 1948 Oxford University Press. \$7.50.

During the past decade the *Iris Book* series has set a high mark in the making of color plates at popular prices. The reader will remember the *French Cathedral Windows* and the *Early Christian Mosaics*. The new volume on the *Albertina* drawings maintains the same standard, most of the color plates being in the size of the original and of the same quality as any of the best luxury publications on drawings; there are nineteen of them, printed on one side of the sheet and representing, with one or two works each, Botticelli, Raphael, Michelangelo, Titian, Veronese, Guardi, Dürer, Brueghel, Rubens, Rembrandt, van der Neer, Ruysdael, Clouet, Claude Lorrain, and Watteau. In addition there are nine tipped-in illustrations in black and white reproducing pen or chalk drawings by artists mentioned above and Lancret, Correggio, and Erhard Altendorfer.

If the Albertina collection could be adequately represented by 28 samples one might be satisfied with the choice for there is not one drawing in the volume that cannot be called outstanding. However the usefulness of this publi-

cation for college libraries is limited by the fact that the small number of reproductions cannot, of course, give an idea of the tremendous wealth of this collection, nor can it serve as a tool for a course in drawings in general or of a given period. It would be just another odd volume no matter how beautiful; for the illustrations, bound in the book, cannot be taken apart and filed with other fine prints.

The introduction by Dr. Ueberwasser affords excellent formal analyses of the works reproduced, in relation to the period in which they were made.

KLAUS BERGER  
University of Kansas City

HELEN GARDNER, *Art Through the Ages*, 3rd edition, XI + 831 p., numerous ill. (1 in color). N.Y., 1948, Harcourt, Brace and Co., \$6.00.

The third and much revised edition of Helen Gardner's *Art Through the Ages* has doubtless already launched many a college student on the broad stream of Art Survey. Even some senior high school students are battling the waves with this handsome volume as their study cruiser. They, with thousands of fellow voyagers into the realms of Art History during the decades of the first and second editions, will have due reasons for indebtedness to the author and publishers. Anyone who was privileged to have even a slight acquaintance with the author will be inclined to regard the last edition of the book upon which she labored so long, but which she did not live to see beyond the galley proof, as a monument to her devoted scholarship and consecrated efforts. Under such circumstances eulogy rather than critical review would seem in better taste.

Miss Gardner composed her work from long and rich experience as a teacher of professional art students and laymen. She had the rare opportunity of testing it before hundreds of students during many years. She sought advice from students, colleagues, and her large reading public, ever seeking to improve

the quality of her presentation and increase the scope and usefulness of her work. However, the generosity of the author in bringing more and more material into the limited space of one volume has threatened, in the third edition, to mar the effectiveness of the earlier text in spite of the improvement in the format and illustrations.

Anyone who has struggled year after year with the problem of surveying the vast field of world art in a year's course of study will be duly sympathetic with the publishers who have to limit the work to a standard volume and to an author who must endure the process of elimination. Each year the problem of selection becomes more difficult as the wealth of artistic evidence of cultural history increases. Collections of art treasures become more accessible with the growth of museums. The science of archaeology enormously expands the source material for the art historian. A globular consciousness prevails, ever increasing the span of cultural history. The temptation to succumb to three or twelve volumes in an attempt to do justice to all that deserves inclusion is inevitably the fate of the author. That, however, evades the problem which the realistic teacher and practical publisher must face. The demand is for a panoramic "Survey of Art Through the Ages." The highlights from dawn of civilization to darkness of coming events must be presented, all in an academic year or less, and all in one volume at lowest possible cost. Few, if any, of the many attempts to accomplish this Trojan task within the covers of a single generously illustrated textbook have succeeded as has that of Miss Gardner in the earlier chapters of the earlier editions. In the later chapters there is often a sense of being overwhelmed by the mass of material.

Now in addition to the Herculean task of a complete chronological survey prolonged into the prehistorical realm of anthropology, and with the inevitable additional contemporary movements, the

work has been complicated by augmenting the strictly historical with a considerable amount of aesthetic theory. Granted the necessity of analytical approaches for a fully matured historian of the visual arts, the question arises whether the direction of one's journey may not be obscured and the student traveller confused by too much planting along the broad highway of history. Delightful as excursions may be along the philosophical by-paths, there may be danger of confusing the main stream of traffic, already congested by the merging flow of heavily laden vehicles from many far regions.

A successful author, like an efficient architect, is constantly confronted with the necessity of compromise. To select the best for the greatest needs requires a clearly comprehended and well-defined objective. In the complexity and confusion of contemporary society, objectives may easily become clouded or disappear. In the study of the history of the Fine Arts, of Architecture, Sculpture, and Painting the objectives have assumed a rather definite pattern. Perhaps the pattern is changing, an evidence of life and growth. No longer is the former practice of separating the study of the history of architecture from the history of sculpture, of considering the history of painting complete in itself, generally approved. Integration of the arts is considered a scholastic necessity. Miss Gardner was among the first of the contemporary art historians to give the so-called minor arts a place of importance, making them justly significant for historical documentation of cultural attainments. The third edition of *Art Through the Ages* clearly suggests the possible danger of attempting in a single volume to include both historical fact and aesthetic theory without impoverishing the former and confusing the latter. But the objectives and objections being recognized, Miss Gardner's efforts can only be praised as a monumental achievement.

RALPH FANNING  
Ohio State University

# books received

*Albrecht Dürer: [Drawings and Watercolors] Master Drawings*, by Edmund Schilling, 25 p., 57 pl. (1 in color). New York, 1949, Harpers. \$2.50.

*Art and Scientific Thought: Historical Studies Towards a Modern Revision of their Antagonism*, by Martin Johnson, 200 p., 16 pl. New York, 1949, Columbia University Press. \$3.00.

*Beyond Painting*, by Max Ernst, 194 p. incl. 136 ill. New York, 1948, Wittenborn, Schultz, Inc. \$6.00.

*Braque*, by Henry R. Hope, 170 p. incl. 135 pl. (10 in color). New York, 1949, Museum of Modern Art and Cleveland Museum of Art. \$5.00.

*The Ethics of Ambiguity*, by Simone de Beauvoir, 163 p. New York, 1948, Philosophical Library. \$3.00.

*Fine Art Reproductions*, by the New York Graphic Society, 312 p. New York, 1948 (a catalogue).

*French XVIII Century Painters: Watteau, Boucher, Chardin, La Tour, Greuse, Fragonard*, by Edmond and Jules de Goncourt (Translation by Robin Ironside), xvi + 318 p., 104 pl. (4 in color). New York, 1949, Oxford University Press. \$2.50.

*Great Paintings in America*, by Fiske Kimball and Lionello Venturi, 217 p., 101 pl. in color. New York, 1948, Coward-McCann.

*History of Art*, by Elie Faure (Translation by Walter Pach), Vol. I (Ancient, Mediaeval, and Renaissance Art), 1 + 401 p. incl. numerous ill.; Vol. II (Modern Art, and The Spirit of the

Forms), xxiv + 500 p. incl. numerous ill. New York, 1948, Dover Publications. \$12.50 the two volumes.

*History of World Art*, by Everard M. Upjohn, Paul S. Wingert, and Jane Gaston Mahler, xxii + 560 p., 654 ill. New York, 1949, Oxford University Press. \$6.00.

*Jan Vermeer of Delft [Masters of Painting]*, by Frithjof van Thienen, 24 p., 37 pl. (8 in color 1 on dust-jacket), New York, 1949, Harpers. \$2.50.

*Living Anatomy*, by R. D. Lockhart, 149 ill. New York, 1948, Oxford University Press. \$4.00.

*Lucretia Borgia: A Chapter from the Morals of the Italian Renaissance*, by Ferdinand Gregorius, xii + 262 p., 96 pl. New York, 1949, Oxford University Press. \$2.50.

*A Manual for the Potter*, by William Ruscoe, 112 p., 24 pl. + ill. in text. New York, 1948, Transatlantic Arts. \$3.75.

*The Masters of Past Time*, by Eugene Fromentin, 287 p., 100 pl. London, 1948, Phaidon Press. \$2.50.

*Max Weber*, by Lloyd Goodrich, 58 p. incl. numerous ill. (1 in color). New York, 1949, Macmillan. \$2.00.

*The Modern Potter: Ceramic Ware in Great Britain*, by Ronald G. Cooper, 28 p., 40 pl. + 10 dr. in text. New York, 1947, Transatlantic Arts. \$2.00.

*On My Way*, by Jean (Hans) Arp, 147 p. incl. 37 ill. New York, 1948, Wittenborn, Schultz, Inc. \$4.50.

*Painting Toward Architecture*, by Henry-Russel Hitchcock, 60 p., 40 p. of ill., 24 pl. in color. New York, 1948, Duell, Sloane and Pearce. \$6.00.

*Paul Nash [The Penguin Modern Painters]*, by Herbert Read, 3rd, revised, ed., 18 p., 63 pl. (31 in color). London, 1948, Penguin Books. 3s.

*La peinture contemporaine*, by Lionello Venturi (Translation into French by Jean Ivanor), 74 p., 251 pl. (12 in color). Milan, 1949, Ulrico Hoepli. 6500 lire.

*Picasso, Gris, Miro: The Spanish Masters of 20th Century Painting*, 107 p., 62 ill. San Francisco, 1948, San Francisco Museum of Art. \$1.75, paper.

*Pictures, Painters and You*, by Ray Bethers, 277 p. incl. ill. New York, 1948, Pitman. \$5.00.

*Planning Automobile Dealer Properties*, by General Motors, x + 142 p. incl. ill. Detroit, 1948, Service Section, General Motors. (Not available to the public; available to architects as a reference manual at \$10.00.)

*Popular Art in the United States (With Illustrations from the Index of*

*American Design)* [King Penguin Books], by Erwin O. Christensen, 31 p., 32 pl. (16 in color). London, 1948, Penguin Books, 2s.6d.

*Principles of Art Appreciation*, by Stephen C. Pepper, 326 p., 120 ill. (4 in color). New York, 1949, Harcourt, Brace. \$4.75.

*Raphael's Paintings and Drawings*, by W. E. Suida, 29 p., 114 pl. (7 in color). London, 1948, Phaidon Press. \$7.50.

*Rogier van der Weyden [Form and Color]*, by W. Vogelsang, 16 p., incl. 7 pl. in color 1 on dust-jacket. New York, 1949, Harpers. \$2.50.

*Russian Icons*, by David T. Rice [King Penguin Books], 40 p., 16 pl. in color. London, 1947, Penguin Books. 3s.

*Thomas Gainsborough [Masters of Painting]*, by Oliver Millar, 19 p., 40 pl. (8 in color 1 on dust-jacket). New York, 1949, Harpers. \$2.50.

*Tilman Riemenschneider: Ein Geddenkbuch*, by Justus Bier, 38 p., 111 pl. Vienna, 1948, Anton Schroll. (\$3.75 through Wittenborn, New York.)

### Errata

The signature of the gouache at Princeton, mentioned by Frank Jewett Mather, Jr., on p. 232 of our last issue, was incorrectly printed there. As given in Professor Mather's manuscript, the inscription reads, "W. Alston, 1805."



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